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NEW YORK, THURSDAY, DECEMBER 15, 1927

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Metropolitan Opera Revives Puccini's Manon

After Lapse of Four Years Old Favorite Finds Audience
Keenly Enthusiastic—Alda and Gigli the Stars—
Two Young Americans Cast for Lucia and
Wins Approval—Ruffo Back Again

ANDREA CHENIER, DECEMBER 5

Andrea Chenier, Giordano's four-act melodrama, ushered in the week of December 5 with the Metropolitan Opera House crowded as usual, undoubtedly a great many turning out particularly to hear Titta Ruffo at this his first performance of the season.

As the servant, Gerard, the distinguished baritone has ample opportunity to display his voice to excellent advantage, and this he did, actually "stopping the show" after his chief aria. Ruffo was in superb voice and acted his part in convincing manner.

But Ruffo was not the only favorite of the evening. Gigli, in the title role, was likewise acclaimed, and deserved to be, for his singing was par excellence. There is no gainsaying the fact that the tenor is a popular idol on Broadway and nowadays whenever he sings the enthusiasm is tremendous.

Florence Easton, as the daughter of the Countess, is always to be depended upon to do full justice to any part she may undertake. On this occasion she again captured all hearts with her personality as well as her beautiful voice. She made of the "revolutionary" daughter a realistic character, somewhat different from the usual impersonation, and more human. Kathleen Howard was an excellent countess. Others in the cast were Ellen Dalossy (Bers), Cehanovsky (Fleville), Tedesco (Abbe), Reschiglian (Major-Domo, and very fine indeed), Bada (spy), Picco (Roucher), Henriette Wakefield (Old Woman), Ananian (Fouquier), Gabor (Dumas) and Malatesta (jailer). Serafin conducted.

IL TROVATORE, DECEMBER 7

For the second time this season Il Trovatore was sung at the Metropolitan, on December 7, and it marked the first time that Giacomo Lauri-Volpi sang the role of Manrico in North America. He had already sung it in South America with great success. The Italian tenor made a dominating personality. He has a great voice and he is a singer of authority, and the public tendered him ovation after ovation. After his Di quella Pira, the audience roared and he was compelled to appear before the footlights at least a dozen times. Rosa Ponselle, as Leonora, looked magnificent. Her gorgeous voice was never more beautiful. She is in such absolute command of all her powers as a singer and as an actress that she electrifies with her clarion high notes, and inspires with her incomparable mezzo. She was applauded to the echo. Marion Telva was the Azucena and she sang very beautifully indeed. Mario Basiola was a powerful di Luna and sang with fine style. Ezio Pinza as Ferrando added great lustre to a great performance of this old and popular opera. Philine Falco, Giordano Palmirini and Arnold Gabor added their share to the success. Vincenzo Bellezza conducted with his usual enthusiasm and the entire performance benefited by his firm hand and evident vitality.

LOHENGRIN, DECEMBER 8

On December 8 Lohengrin was repeated with a new singer of the title role, Walther Kirchhoff. It is said that Mr. Kirchhoff was singing it for the first time anywhere and there was much in his performance to interest and please. When the tenor sang softly and in the less dramatic passages, he did some exquisite work, his tone being of good quality and well produced. When he sang some of the top notes, he was not so happy. His voice was strained and not altogether agreeable to the ear. However, he is a fine routine artist and gives one a comfortable feeling of security. Kirchhoff made a striking figure in his silver costume and was well received by the large audience.

Richard Mayr's rich voice was heard as King Henry and Gustav Schuetzenhof substituted for Clarence Whitehill as Telramund. He sang extremely well and acted with conviction. Everett Marshall, as the King's Herald, did what little he had to do with effectiveness, revealing an agreeable voice. So much for the male members of the company. Grete Stueckgold made a beautiful Elsa, lending simplicity and charm to the part. Vocolly she was superb! Mme. Matzenauer re-appeared in her familiar role of Ortrud, scoring particularly in the second act. Bodanzky gave the score an authoritative reading, rounding out a well worth while performance.

TURANDOT, DECEMBER 9

Once again the gorgeous Jeritza strode across the Metropolitan stage in her cruelly impersonated Turandot. She pulled at the heart strings of the enamored young prince, Calaf, until those witnessing the wiles of the young woman could readily understand just why he gladly gave up the chance of living his vital life to a ripe old age. All those

who said that the opera has nothing of musical value in it seemed justified when the faint attempts of Puccini were heard. There is not a tune one can remember after leaving the opera house, but from a theatrical standpoint this opera is about the most spectacular production ever put on by the peer of opera houses.

Lauri Volpi was in fine voice and as the young Tartar prince was both convincing in his desperate attempts for the hand of Turandot as he was cruel in his spurn of the young slave Liu. Elda Vettori, in this last named role, could have made more of her opportunities. She did not rise to the pathos that her position calls for and she was not always on pitch vocally. In contrast, the voice of Jeritza rang out clear, sure and opulent. In the love scene she was truly magnificent.

Those delightful comedians, Ping, Pang and Pong (De Luca, Bada and Tedesco) won special applause for themselves after the scene in the Pavilion; in this small spot

Garden and Vanni-Marcoux in Monna Vanna

Kathryn Witwer, N. F. M. C. Prize Winner, Makes
Debut as Micaela in Carmen—Kathryn Meisle
Returns to Company as Azucena in Il Trovatore Repetition—Schipa as Almaviva

MONNA VANNA, DECEMBER 6

CHICAGO.—It seems strange that some of our confreres on the daily press had to await all these years to criticize the musical value of Henri Fevrier's Monna Vanna, an opera that has held the boards of the Auditorium for many years. Being a reporter we will content ourselves with reviewing the performance and not the work, which, to our knowledge, is far more interesting both as to plot than musically.

"Art alone endures," and this was again made most apparent when Mary Garden made her appearance on the stage in the role of Monna Vanna. Time has been kind to this Scotch-French-American woman, as, vocally speaking, she seems today at the zenith of her long and most successful career. An artist in the best sense of the word, Garden has also learned the art of make-up, so that with a few touches deep lines are removed, and her Monna Vanna was the adolescent girl immortalized by Maurice Maeterlinck. The French art will lose one of its most devoted and brilliant champions when Miss Garden leaves the stage. Let it be said here, the stage never will leave Garden, as she is too brainy a woman not to retire when she feels herself slipping towards "hasbeens." Her success was as big as the part permitted.

Vanni-Marcoux, who created the role of Guido Colonna, was a pillar of strength in making the performance far more enjoyable than it would have been without her. Vanni-Marcoux belongs to that race of operatic giants whom our elders always glorify and of which, according to them, the musical world only sees now and then a few surviving examples. As soon as one sees this singer on the stage one realizes that he is a super-man. Even when uttering but a single word, he utters that word with such emphasis as to make one sit up and take notice. His conception of the part is correct. Guido is not a puppet, but a man in whom flows the noble blood of the Colonnas. Vocally, Vanni-Marcoux was as excellent as historically. Thus, his triumph was complete.

Happy is an opera company that can boast a quartet made up of such artists as the two above named and Fernand Anseau and Edouard Cotreuil. With them French operas can be given better than they are presented at the Paris Opera or Opera Comique.

Fernand Anseau, who is the possessor of one of the freshest and most voluminous tenor voices to be heard anywhere, made his reentry as Prinzivalle. Handsome, wearing tights with distinction, his portrayal gave the illusion of the adolescent captain who sacrificed his own future for the simple pleasure of holding in his hand that of Monna Vanna. A beautiful poetic figure, to be sure; but this sort of thing took place in the medieval age. Throughout the second act Anseau poured forth glorious tones that completely electrified his hearers, and several, unable to restrain their emotion, applauded at the wrong moment; that is to say, before a phrase had been ended.

We should harshly criticize singers who give testimonials to cigaret manufacturers. We do not believe that cigaret smoking is helpful to any singer, but we have discovered at least one man, who, by giving up Mistress Nicotine, has gained in beauty of tone; that man is the French basso, Edouard Cotreuil. In all the years that he has been connected with the company, he has never sung with such ease, such clarity of tone, such force as in Monna Vanna, where he held the full attention of the listeners by the manner in which he sang the difficult role of Marco Colonna. By his singing and acting he made a deep and lasting impression.

To those who champion opera in English, let it be said that it is wiser for the management to continue to present the majority of operas in foreign languages. The many incongruities that take place nightly at the Auditorium pass unnoticed to those to whom Italian, French and German is a closed book. In the second act Prinzivalle asks Monna Vanna to recline on his camp bed, which, he says, is covered with the pelt of a goat. The pelt on his cot was that of a tiger. A small detail, to be sure, but sufficient to prove again that there are no comic operas quite as funny as grand opera, even when the subject is dramatic. In the same act, Prinzivalle again informs Monna Vanna that he is sending to the relief of Pisa carts full of victuals, yet at the Auditorium one sees a few supers carrying a few bags while others carry nothing at all. They walk across the stage as though they were going on a hike and as among

(Continued on page 41)



EDITH HARCUM.

a native of Richmond, Va., and a pianist of striking talent and rare appeal, who is new in the concert field this season but who already is well known because of the emphatic success of the Harcum School for Girls in Bryn Mawr, Pa., which she founded and which is under her close personal supervision. (Photo by Marceau Studios).

there is heard about the only bit of melody in the work. Pavel Ludikar and Max Altglass as the dethroned king and the emperor, respectively, with Picco, Parisette and Flexer completed the cast. Serafin conducted with his usual mastery.

LUCIA DI LAMMERMOOR, DECEMBER 10

Two young American singers were the recipients of hearty plaudits at the Metropolitan on the evening of December 10.

(Continued on page 32)

Transatlantic Travelers

Ship News by the Special Musical Courier Quarantine Reporter

New York, December 12.—It must be the truth that the public right now wants more music and better music than ever before. A theatrical production, it seems, is as good as its musical artists, and even the movies must talk and sing to be real good. At least that is the story brought in from Europe by George Grossmith, London producer, arriving aboard the White Star liner Olympic, and from South America by Luis Baton Herrera and Manuel Romeo, of the Sarmiento Theater, Buenos Aires.

Grossmith arrived for the second time this fall for the purpose of staging in New York the musical production of The Three Musketeers. His previous arrival was in Oc-

(Continued on page 45)

Korngold's Opera a Failure in Vienna

VIENNA.—The proverbial "calm after the storm" prevails at the Staatsoper. The storm, or rather the unexpectedly mild breeze, was the much-vaunted Heliane opera of Erich Korngold, and a decided "I told you so" twinkle is to be seen in the eyes of all connected with this event. It is an open secret that Heliane was the Staatsoper's trump card for the year, and that the game was lost the moment the card was played out. Audiences have been dwindling away with each successive performance, and even the scientific "padding" methods of the Staatsoper could not conceal the fact that it has been a fizzle.

Pity the poor singers; each role has been doubly and triply cast in anticipation of an indefinitely long run. Now the alternates march up successively, Maria Nemeth and Vera Schwarz for the heroine role which Lotte Lehmann created; Paul Marion as successor for Jan Kiepura; Messrs. Wiedemann and Renner to replace Hans Duhan, and so forth. Alfred Piccaver is still studying the tenor role though pessimists predict that the show will be definitely called off before he has learned it.

"PREFERENTIAL TREATMENT"

Surely a failure such as this should not weigh too heavily against a man who has many successes—deserved or undeserved—to his credit. The amusing and, in a way, grievous side of the matter comes to light only when one compares the Staatsoper's feverish attempts on behalf of this unhappy opera with the quite different attitude which the powers that be take against other, and often far more valuable, new works whose authors have not the good fortune to be intimately connected with an influential critic. "New operas do not draw" is the dogma of the managerial powers at our national opera house. Consequently they prefer not to produce them at all or, when a production proves inevitable, to single out a problematic piece like Hindemith's *Cardillac*, as a *reductio ad absurdum*, and to drop it after two or three performances as a "hopeless case."

What could be more hopeless, however, than that much-petted Miracle of Heliane and the combined efforts of operatic management and Korngoldian press-partisans to make the still-born thing live? This hectic press-propaganda, comical as it is, becomes positively provocative in the light of the attitude which a man like father Korngold takes towards all living composers except his own composer-son. No unstinted praise has ever been known to flow from Dr. Korngold's pen. Only when it comes to Korngold junior is there no such thing as a mental reservation regarding his greatness. This state of affairs has been watched for over ten years with a more or less silent amusement which has at last given way to bitterness. The failure of Heliane seems to have turned Papa Korngold's head completely. To ascribe it to the opera's weaknesses is apparently impossible for him; and, looking for a scapegoat, he has found it in the "bad modernists" who have, according to him completely perverted public taste and blinded it to the genius of E.W.K.

Thus Béla Bartók's arrival in Vienna at this critical moment furnished a welcome occasion for Dr. Korngold to unload all his venom and spite upon Bartók's new concerto. The problems presented in Bartók's new piece—America will hear it before long—unquestionably admit of various points of view. The manner and vocabulary, however, which Dr. Korngold saw fit to employ toward an artist of Bartók's standing is almost unprecedented in these parts and demanded the rebuttal which it received. The reception accorded Bartók by the public was marvelous.

As usual with important new works, it was Dr. D. J. Bach, the sponsor of the Workmen's Symphony Concerts, to whom we were indebted for the stimulating experience of hearing this work. Stephan Strasser, a young conductor from Budapest, was chosen to direct the important premiere. He had produced the work previously in Prague and his reading may be regarded as that authorized by the composer himself. Strasser is the modern type of conductor, the musician with nerves and concentrated energy. His performance of the piece mocked its almost uncanny difficulty and intricacy, and came near being perfection.

ENTER WILHELM FURTWÄNGLER

The fervent wish of many music lovers has at last been fulfilled. Wilhelm Furtwängler (jointly with Franz Schalk) is now the permanent conductor of the Vienna Philharmonic Orchestra, and his first program is regarded as a statement of his musical platform. It comprised the Freischütz Overture for romanticism, Beethoven's seventh symphony for classicism, and Ravel's *Daphnis et Chloé* for moderate modernism. Courtesy toward the foreign press is not one of the virtues of our otherwise excellent Philharmonic Orchestra, so I am compelled to rely on second hand information. This reports Furtwängler's debut at the Philharmonic subscription series as triumphant.

A few days later a crowded hall awaited Furtwängler's performance of the Verdi Requiem with keen anticipation. It was indeed an occasion well worth waiting for. Furtwängler led the great work with a supreme freedom such

Naughty Moderns Blamed — Bartók's Piano Concerto Well Liked — Furtwängler Acclaimed at Philharmonic Concert—A Unique Recital

as only a master commands. Greater dynamic climaxes, and more ethereal pianissimi, particularly in such perfect balance, have never been heard from our Symphony Orchestra. Few conductors of our day have the intellectual force of Furtwängler; what he does is invariably the result of a deeply grounded and perfectly formed conception. The Verdi Requiem, inherently the work of an operatic genius, was infused with a spiritual height that brought it close to the sphere of Brahms or even Beethoven. The chorus, fascinated by the commanding will of the conductor, seemed carried away by enthusiasm.

CONDUCTOR, PIANIST, SINGER AND ACTOR

Among the several excellent all-round musicians that sing at our Staatsoper, at least two are of an astounding versatility. They are Hans Duhan and Alfred Jerger, both baritones, and likewise splendid actors and singers. Hans Duhan, a Mozart specialist and a lyric artist of subtle culture, wielded the baton of an oratorio conductor two or three years ago, giving a very creditable reading of Haydn's *Creation*. A few months later he baffled his many admirers as composer of a comic opera in which Mozart—played by Duhan himself—was the central figure. As an oratorio and lieder singer Duhan is no less an artist than in his operatic work. His recent Schubert evening again revealed those qualities which are essential to the lieder interpreter, namely lyric warmth and depth.

More astounding still, perhaps, is Alfred Jerger. He began his career from the other end. He started out as a conductor, then became an actor and was ultimately won

over to the vocal stage. Strauss, who heard him in Zurich, brought him to Vienna where he has become a favorite. He, too, has conducted here, and he, too, is an excellent lieder singer. At his recent Schumann recital the audience saw a strange sight, namely a piano with its back turned toward them and its keyboard straight up in the air. In front of it stood Jerger who played his own accompaniment. The hearers, at first amazed, finally became enthusiastic over this new form of "chamber music." Whether Jerger has thus created a new fashion, remains to be seen, for few singers are good enough pianists to imitate him successfully.

"NEW" WOLF SONGS

That the art of lieder singing is dying out even in Germany, its traditional home, is a well known and much bewailed fact. We have produced no new Elena Gerhards and have little that is worthy of "export" in this field. To some extent this is no doubt due to the fact that operatic work is not only more lucrative but less dangerous, since the orchestral waves cover a multitude of vocal sins. Perhaps it is true, too, that the post-war generation is too realistic to respond to the poetic beauties of the lieder literature.

Be that as it may, the dearth of good new songs is keenly felt at a time when the old gems are well worn, so that the discovery of unknown songs by Hugo Wolf—perhaps the last of the great song writers—is welcome news. Seven of them, on words by Heinrich Heine, were given their first hearing by Josef Stransky and Hermann Gallos in a joint recital. Two of the poems, *Ich Stand in Dunklen Träumen* and *Aus Meinen Grossen Schmerzen*, have been made famous by Schubert and Franz, respectively. Wolf's setting of all seven is obviously of early date. The music is variegated in style, clearly influenced by Schumann and even Chopin, and with a simple folk-song mood prevailing throughout. The future greatness of Wolf, his marvelous congruity of word and music achieved by utmost freedom of declamation and rhythm, are barely hinted at in these songs. PAUL BECHT.

Praque Celebrates 140th Anniversary of Don Giovanni

Bertramka to Become Mozart Museum—New Director for German Theater—Impressive Revival of Elektra —De Luca and Ludikar Win Laurels—Bloch Compositions Well Received

PRAGUE.—The biggest event of Prague's musical season thus far has been the celebration of the one hundred and fortieth anniversary of the first performance of Mozart's *Don Giovanni*, which, as history records, took place in this town. Both the Ständetheater (better known now as the National Theater) where the premiere actually took place in 1787, and the German Opera gave festival performances of the work, which played to sold-out houses. Otakar Ostrcil and Hans Steinberg were the respective conductors; while appropriate speeches were delivered by Zdenko Nejedlý at the Ständetheater and by Ernst Rychnovsky at the German Theater.

The house in which Mozart wrote the opera is called the Bertramka. Through legacies it came into the possession of the Mozarteum in Salzburg, which, however, can no longer afford to keep it up. At present the Czech government is negotiating for the house with the idea of turning it into a Mozart museum. In order to further this plan a Mozart Society has been formed in Prague, similar to the one in Salzburg, with Jan Branberger at its head.

ZEMLINSKY GONE

With the resignation of Director Kramer and the departure of Alexander Zemlinsky for Berlin, the German Theater has undergone an almost complete reorganization. Kramer has been succeeded by Robert Volkner, who has been connected with theaters for the past fifteen years and who, therefore, brings a wide and varied experience to his new task. Hans W. Steinberg, mentioned above in connection with the *Don Giovanni* performance, is a temperamental young musician, who has succeeded Zemlinsky as chief conductor and who, in the short time he has been there, has created a front rank position for himself. The stage manager is Prof. Semmler, who has not been here long enough for us to pronounce judgment; but on the whole the new members of the opera organization bid fair to carry on the traditions of the house in a worthy manner.

Following Aida, Freischütz and Lortzing's *Wildschütz*, came a newly-studied performance of Strauss' *Elektra* that must be counted among the most impressive of operatic productions. The only guest singer there has been so far was less impressive. She was Maria Kusnezoff, who came from

Nice to sing Tosca and who, despite a lavish use of advance advertising dazzled her audience far more with her costumes than her voice.

NO CHEAP LAURELS

The National Opera has fared better with its guests. Giuseppe de Luca and Pavel Ludikar, from America, in Smetana's *The Kiss* and in Boris Godounoff and *The Bartered Bride*, respectively, scored unusual successes. They also gave a joint recital, and here, as in the operas, Ludikar is deserving of the higher praise for his artistry and good taste. Among other things, he avoided earning cheap laurels by the singing of effective opera arias in a song recital. Nevertheless, the applause which followed his performances assumed unusual proportions.

Another guest at this opera house has been Baklanoff who appeared in Rigoletto and Pagliacci. Each time the house was crowded and the singer was tendered a stormy ovation. In Pagliacci he played with the fascinating Jermila Novotna as Nedda. This charming singer is a rapidly rising star of the National Theater.

ANOTHER COOLIDGE CONCERT

In the concert field, the chamber music performance sponsored by Mrs. Coolidge, was the most interesting. These concerts, as well as the compositions and the artists who played them, have all been discussed several times over, so it will suffice if I merely mention that the program included the new Schönberg quartet, which is surely the high-water mark of cerebral composition; Alois Reiser's clever quartet; and Ernest Bloch's viola suite, which aroused particular interest.

Bloch also figured in the Philharmonic series when Vaclav Talich performed his magnificent Concerto Grosso together with other modern works such as Hindemith's Music for Wind Instruments with the variations on the old German folk-song, Prinz Eugen, Honegger's Song of Joy, and Schönberg's *Verklärte Nacht* in its arrangement for string orchestra.

One of the Philharmonic Concerts was conducted by Otakar Ostrcil and one by the young conductor, Stefan Strasser, who performed among other things, Béla Bartók's piano concerto, which had its premiere at Frankfurt last summer. An extremely effective concert was an evening of Bach cantatas conducted by Jaroslav Kricka, who has penetrated deeply into the spirit of Bach's music.

CHORAL MUSIC PLentiful

Numerous choral performances have been given by the Viennese Boy Choir, the Don Cossacks, the Latvian "Reiters" choir and the "Hlahol" which sang two performances of Verdi's Requiem under Mascagni; nor has there been a dearth of good recitalists. Erica Morini, Zoltan Székely, Mattia Battistini, Umberto Urbano and Rosette Anday are among the best known. E. R.

Foreign News in Brief

JOSEF HOLBROOKE A PARTISAN OF SAXOPHONES

LONDON.—A new work by Josef Holbrooke, a saxophone concerto, has just been performed by the Claud Powell Symphony Orchestra of St. Albans. In each of the three movements the soloist has to play a different saxophone, namely a tenor, an alto and a soprano instrument, respectively. The third movement is a jazz rondo. The work is well scored but, on the whole, unexciting. M. S.

CECIL SHARP FUND TO HAVE HEADQUARTERS

LONDON.—The Cecil Sharp Fund, which has long been collecting money for a National Headquarters for Folk Music and Dancing, and which now has 8,000 subscribers, recently held its first general meeting. It was decided to erect a suitable building near Regents Park. Nearly \$80,000 has been collected exclusive of the \$25,000 promised by the Carnegie Fund; and as less than another \$25,000 are needed, it is expected that work on the building will soon be started. M. S.

CLARA SCHUMANN'S PIANO CONCERTO HAS PREMIERE

BERLIN.—Zwickau, so closely connected with Robert Schumann, has had the first performance in 92 years of Clara

Schumann's piano concerto. The composer's wife wrote it at the age of 15 and played it at Leipzig in 1835. Since then it had been lost until Ignatz Herbst, a conductor, rediscovered the MS. in a Würzburg archive. Anny Nikel from Vienna was the pianist to play it this time. It proved to be a weak, primitive piece and corroborated the sharp criticism which Schumann himself administered to it in his paper at the time of its Leipzig premiere. T.

ELISABETH RETHBERG RETURNS

BERLIN.—Elisabeth Rethberg reappeared in Frankfurt-on-Main, after several years' absence, in two orchestral concerts of the Museum Society. She sang Bach's Cantata, *Jauchzet Gott*, and four songs with orchestral accompaniment by J. Marx with triumphant success. T.

ROBERT LACH HEAD OF VIENNA UNIVERSITY MUSIC DEPARTMENT

VIENNA.—Notwithstanding the protests of many progressive musicians and writers, the government has definitely chosen Robert Lach to succeed Guido Adler (who retired owing to his advanced age) as head of the Vienna University's Music department. At the same time Rudolf

Ficker from Innsbruck has been made professor of musical history at the institute. Lach's appointment is widely criticized as another proof that important artistic posts in Austria are being distributed less from the viewpoint of merit than of politics. Lach in particular is known as a nationalist and has achieved unpleasant notoriety for a book in which virtually all of the music written after Brahms is roundly condemned and ridiculed. P. B.

CASSELLA'S NEW SONATA WINS SUCCESS

THE HAGUE.—Hans Kindler and Alfredo Casella played the latter's new Sonata for cello and piano at a popular concert here with great success. Surprise was expressed at the obvious tonality—C major and A minor—of the work, though its melodies and harmonization aroused the greatest admiration. The playing of the two artists as well as of Thosje de Kuyper, who twenty years ago, as Thosje de Meesten, was Kindler's first accompanist and has now resumed that position, won deserved ovations. H. A.

MANDYCZEWSKI'S FESTIVE JUBILEE

VIENNA.—The seventieth birthday of Prof. Eusebius Mandyczewski, prominent musicologist and popularly be-

loved archive-keeper of the Gesellschaft der Musikfreunde, was celebrated with a festive concert of his compositions. They were partly instrumental and partly choral pieces and all of the type known as Hausmusik, which once played an important role in the home life of music-loving Viennese families, but is now an almost forgotten species. Prominent pupils of Mandyczewski and many famous musicians participated in the concert which had the character of a touching manifestation. P.

A CONSPIRACY AGAINST CHALIAPIN

VIENNA.—Chaliapin's recent concert at Vienna was given before an audience comprising many detectives and police officers, as it had become known that a conspiracy had been organized to murder the singer while on the stage. According to a statement from the police, the information which had reached them could not be verified. The singer, it is stated, was ignorant of the danger until after the concert. P.

A BEETHOVEN CURL FROM SCHUBERT'S HANDS

VIENNA.—A Viennese antiquity shop has placed on sale a relic from Beethoven which is doubly interesting in that it is a curl of Beethoven's hair which was for some time in the possession of Franz Schubert. Schubert presented it to an Austrian official named Schott, in the possession of whose family it remained until 1916. B.

ELISABETH RETHBERG ACCLAIMED IN HAMBURG

HAMBURG.—Under the direction of Karl Muck, Elisabeth Rethberg sang the solo in Mahler's fourth symphony and was enthusiastically acclaimed. E. W. M.

Monteux Still the Hub of Amsterdam Musical Life

Loevensohn Plays Novelty by Rudolph Mengelberg—
New Chamber Orchestra—American Violinist's Success

AMSTERDAM.—Amsterdam's musical life continues to center around Pierre Monteux. The last two orchestral concerts, under his baton, were particularly brilliant, the second opening with a spirited performance of Berlioz's *Carnaval Romain*.

It was followed by a novelty, Rudolph Mengelberg's *Variations Symphoniques* for cello and orchestra, which, if not particularly striking, were nevertheless interesting in form and orchestration, and satisfactorily interpreted by Marix Loevensohn. A beautiful performance of César Franck's symphony brought the program to a close.

The soloist of the previous concert was Elisabeth Schumann, the delightful German soprano, who charmed her audience with a Mozart motet and songs by Richard Strauss. The orchestra gave a fine performance of the Euryanthe overture and outdid itself in fragments from Franck's *Psyche*, Monteux being a master in his handling of orchestral color.

A BOCCHERINI "PREMIERE"

The Concertgebouw Sextet has broadened into an orchestra of about two dozen members. It recently gave an extremely interesting concert in the small hall of the Concertgebouw under Monteux's leadership. The program included the first performance of a symphony by Boccherini, op. 16 No. 3, whose delicate beauty makes it a grateful addition to the repertoire of this genre. Among the other works a piano concerto in four movements by Hindemith showed considerable originality and was played with virtuosity and understanding by Jaap Spaanderman. A cello concerto by the French composer Jacques Ibert, a work interesting in parts, but deeply merged in romanticism, was given an excellent performance by Carel van Leeuwen Boomkamp, and, as a closing number, a Suite by d'Indy was played. Monteux led this small ensemble in his usual masterly way, and, together with the performers, was given hearty applause.

The young American violinist, Eugenia Wellerson, gave a recital before the society Kunst voor Allen, winning an enormous success with her beautiful tone, glowing musicality and excellent taste. She played sonatas by Nardini, Debussy and Bach (for violin alone) as well as shorter pieces, revealing in each work an admirable versatility. K. S.

Respighi's New Opera Has Hamburg Premiere

Werner Wolff Conducts Successful Performance.
Story Based on Hauptmann's *Sunken Bell*

HAMBURG.—A new opera by Ottorino Respighi, Germany's prime favorite among the modern Italians, has had its world premiere in Hamburg. It is *The Sunken Bell* and is based on Gerhard Hauptmann's drama of that name.

It can hardly be said that the score contains any surprising innovations. It revels in lyric beauty, in fanciful and poetic tone painting, in fine orchestral effects and in expressive melody; in short, it is full of those traits which, for many years, have characterized Respighi's art. There is much real mastery and power of invention in the score, and the opera is well deserving of the hearty applause that greeted it. Nevertheless the fact cannot be concealed that the German folk character of Hauptmann's poetry has not found adequate expression here, and that with its mixture of German and Italian styles the new opera lacks character and decision.

It is interesting to observe in this connection that Hauptmann's works, so effective as dramas, and with oft recurring musical moods, have never made successful opera librettos. Composers of note have repeatedly attempted to set them to music, and in the case of *The Sunken Bell*, Hauptmann's greatest drama, more than once. It is doubtful whether Respighi's effort will be more successful than the others, in spite of its cordial welcome.

The performance was ably conducted by Werner Wolff, who is also the author of the very careful German translation from the Italian text to which the music was composed. Of the singers Gertrud Callam as Rautendelein was especially successful. Gunner Graarud and Emmy Land also found general approval. H. L.

Arnold Clement, an Ideal Impresario

Some ten years ago I made the acquaintance of a dark haired, keen eyed, stocky gentleman, who used to frequent the concert halls of our beautiful city of Munich, and occasionally in a quiet and unassuming manner would voice some startlingly striking, always-to-the-point criticism concerning art and the performing artists. Apparently he was a musician of no mean ability and knowledge, and one who certainly had ideas and ideals of his own about the musical life of southern Germany's art metropolis. And so indeed it turned out to be when this same quiet man over night, so to speak, acquired the major rights over the two most extensive concert agencies of which Munich then boasted, merged them together, and simultaneously became the head of the new organization and began to take an active part in Germany's musical life and affairs.

Thus the Sddeutsches Konzertburo sprang into existence. Soon it was recognized as one of Europe's largest and most reliable institutions of its kind, and its founder and leader, Arnold Clement, as one of the most enterprising, ideal and spirited men ever placed in charge of such a responsible position. Munich's, and in fact Germany's, musical life soon felt the beneficial influence which the energetic Arnold Clement exercised in the interest of art, artists and public. Owing to his indefatigable initiative, large concert organizations were, regardless of the financial risk involved, brought to Munich for the first time, among them being the famous Leipzig Gewandhaus Orchestra, the Philharmonic orchestras of Berlin and Vienna, Dresden's wonderful Pera Orchestra, the Concertgebouw Orchestra (Amsterdam), the Augusteo Orchestra (Rome), the inimitable Don Cosasques, and many more.

Music festivals, planned on a large and elaborate scale and carried out accordingly, are among Arnold Clement's principal artistic enterprises. At the first Mozart festival, one of the greatest and most successful musical undertakings of post-war Europe, the Bruckner and Richard Strauss festivals, and the unforgettable Beethoven festival, more than a thousand participants congregated for the performance of the Ninth Symphony.

Artists from all corners of the globe again began to flock to Munich following Arnold Clement's urgent invitations, enlivening and adding zest to the local musical affairs. But not only the already famous found in him a supporter; artists of lesser fame, and also those just starting out on the thorny career of a public concert artist, have always discovered in Arnold Clement a helpful friend and an ever ready and kindly hearted adviser. In fact, kindness and sympathy are the outstanding characteristics of this exceptional man. Being an excellent musician himself, he is not slow to recognize and bring out new talent, and he is well capable of advising timeliness in material as well as in artistic affairs.

Many now famous artists have been first launched by Arnold Clement. Contemporary music finds a warm and generous supporter in him. He has guided many American artists through their European concert ventures, and countless are the tokens of esteem, gratitude and admiration which cover the walls of his private office, where a rare atmosphere of refinement and security prevails. American musicians when visiting Bavaria's wonderful capital city will do well to call on Arnold Clement. True, he and his Sddeutsches Konzertburo have acquired international fame; but Arnold Clement himself has remained the same quiet and unassuming artists' friend. And that makes him an ideal impresario. N.

ARNOLD CLEMENT

Founder and chief of the Sddeutsches Konzertburo, Munich



FRITZ KREISLER AND ARNOLD CLEMENT.

At the right is Werner von Bulow, a genial young conductor, descendant from the great Hans von Bulow.

Five New Opera Productions for La Scala

Symphony Orchestra Concerto—Black Follies Prove Tempting

MILAN, ITALY.—The official announcement for the 1927-28 season of La Scala contains several novelties. Five new opera productions, which will be given for the first time on any stage, are to be presented by La Scala. They are: *Fra Gherardo*, a drama in three acts, with words and music by Ildebrando Pizzetti; *Sly*, in three acts and four scenes, with libretto by Giovacchino Forzano and music by Ermanno Wolf-Ferrari; *Il Re*, in one act and three scenes, with libretto by Giovacchino Forzano and music by Umberto Giordano; and *Thien Ioa* (*Fior di Cielo*), a lyric drama in three acts and four scenes, with libretto by Forzano and music by Guido Bianchini. The following operas are to be presented for the first time under the present regime. *Ente Autonomo*: Verdi's *Othello*, Mozart's *Le Nozze di Figaro*, Donizetti's *Daughter of the Regiment*, and Giordano's *Siberia*. Twenty additional operas, to be picked from the following list, will also be presented: *Rigoletto*, *Trovatore*, *Traviata*, *Falstaff*, *Ballo in Maschera*, *Don Carlos*, *Rheingold*, *Valkyrie*, *Sigfried*, *Götterdämmerung*, *Meistersingers*, *Tristan and Isolde*, *Puccini's Manon Lescaut*, *Gianni Schicchi*, *Tosca*, *Turandot*, *Meistofele*, *Nerone*, *Lucia di Lammermoor*, *Boris Godonoff*, *Kovantchina*, *Salome*, *Rosenkavalier*, *Iris*, *Cavalleria Rusticana*, *Pagliacci*, *Louise*, *Fidelio*, *Orfeo*, *Freischütz*, *Barber of Seville*, *Sonnambula*. Two ballets are also scheduled for production: *Vecchia Milano* (Old Milan), in eight scenes, by Giuseppe Adami and music by Franco Vittadini, which will be presented for the first time on any stage, and *La Leggenda di Giuseppe*, in one act, by Harry Kessler and Ugo von Hofmannsthal and music by Riccardo Strauss (as yet unknown to Italy).

The following women artists are scheduled for appearance at La Scala: Iris Adami Corradetti, Egle Aleardi, Fanny Anitua, Giannina Arangi-Lombardi, Luisa Bertana, Elvira Casazza, Bruna Castagna, Margherita Cissani, Giuseppina Cobelli, Ida Conti, Angelica Crayenco, Florica Cristoforeanu (first appearance at La Scala), Gilda Dalla Rizza, Toti Dal Monte, Ida De Andreis, Olga De Franco, Cesira Ferrari, Inez Maria Ferraris, Anna Fiora (first time), Nobuko Hara (first time), Frida Leider, Beata Malkin Montano (first time), Ida Mannarini, Irene Minghini Cattaneo (first time), Maria Neveso, Elisabetta Ohms Pasetti, Vittoria Palombini, Rosetta Pamparini, Gina Pedroni, Bruna Rasa (first time), Bianca Scacciati, Genoveffa Sens, Mar-

gherita Sheridan, Berenice Siberi (an American, first time at La Scala), Ebe Stignani, Conchita Supervia, Cesarina Valobra. The men are: Giovanni Azzimonti Salvatore Baccaloni, Ernesto Badini, Stefano Ballarini, Aristide Baracchi, Vincenzo Bettoni, Armando Borgioli, Giacomo Carboni, Roberto D'Alessio (first time), Victor Damiani, Enzo De Muro-Lomanto (first time), Umberto Di Lelio, Alessandro Dolci, Palmiro Domenichetti, Isadoro Fagoaga, Carlo Galeffi, Amleto Galli, Manuel Giletta, Marcello Journet, Antonio Laffi (first time), Antonia Melandri (first time), Piero Menescaldi, Giuseppe Menni, Francesco Merli, Luigi Nardi, Giuseppe Nessi, Augusto Ottone, Nello Palai, Ettore Parmeggiani (first time), Tancredi Pasero, Aureliano Pertile, Enrico Roggio (first time), Luigi Rossi-Morelli, Mariano Stabile, Antonio Trantoul, Gino Vanelli, Emilio Venturini, Natale Villa, Pariso Votto, Carlo Walter, Guglielmo Zitek.

The following are also listed as connected with La Scala: Enrico Cecchetti, director of the La Scala ballet school; Angelina Gini, ballet mistress of the school; Cia Fornaroli, prima ballerina; Vincenzo Celli, primo ballerino; Giovanni Pratesi, coreografo and ballet master; Giovacchino Forzano, Ernesto Lert and Alessandro Sanine, stage directors; Caramba, scenic director; Augusto Govoni, Giovanni Passari, prompters; Marsilio Ceccarelli, band master; Evandro Cannonieri, Domenico Duma and Giacomo Testa, stage inspectors; Giovanni Ansaldo, director of machinery effects; Giovanni Grandi, Eduardo Marchioro, Alessandro Magnoni, Antonio Rovescalli, G. B. Santoni, Alberto Scialoi and Pietro Stroppa, scenery painters; Luigi Brilli, Bruno Montanati, Ettore Rondelli and Ugo Serafin, assistant scenery painters; Caramba and Chiappa and Company, costumers; Roncati and Co. and Sormani-Tracella, in charge of property; Achello Corbella, jewelry; Castellini, instruments; Arturo Toscanini, Ettore Panizza, Gabriele Santini, musical directors, and Riccardo Strauss, who will conduct his own works, *Salome*, *Rosenkavalier*, *La Leggenda di Giuseppe* and Mozart's *Le Nozze di Figaro*; Antonino Votto, additional maestro; Pietro Cimara, Eduardo Fornarini, Mario Frigerio, Leopoldo Gennai, Norberto Mola, Emilio Rossi and Vittorio Ruffo, assistant maestros; and Vittore Veneziani, chorus master. The orchestra consists of 110 stage band musicians and thirty musicians. There are 125 people in the chorus, 24 in

(Continued on page 10)

Fiqué Choral Holds Thanksgiving Banquet



Century photo

FIFTH ANNIVERSARY THANKSGIVING BANQUET OF THE FIQUÉ CHORAL, HOTEL ST. GEORGE, BROOKLYN, DECEMBER 3, 1927

Two hundred persons filled the Dragon Room, Hotel St. George, Brooklyn, on December 3, at the fifth anniversary Thanksgiving Banquet of the Fiqué Choral. The sisters Olson, holding white shepherd crooks, ushered the guests. The large F. C. design in music notes over the long table at which sat ten guests of honor, the fantastic caps worn by many, and the general lightness and brilliancy of the banquet room, all this attracted the eye. Mme. Fiqué welcomed the guests and introduced Carl Fiqué as chairman of the evening; he gracefully introduced the honor guests, who were

Hon. James J. Byrne, Hon. Franklin Taylor, Henriette Strauss, Henry Gaines Hawn, Francis Wright Clinton, Romualdo Sapio, Mr. and Mrs. Russell Moore Fanning, Mr. and Mrs. Cromwell Child, Mr. and Mrs. Frederick W. Riesberg, and Max Calm. Borough President Byrne surprised his hearers by singing Big Profundo, reaching a low C; he himself said he "was the best singing borough president in Brooklyn." Mr. Hawn gave some negro stories, along with serious remarks, and Mr. Clinton worthily represented Harlem, he being president of the Board of Trade.

The Thirteen Club, seated at one table, was introduced, along with Edyth Totten, the Hargraves, Mrs. M. Grabauer, Romualdo Sapio, Schlaraffia, the Drama-Comedy, Cosmopolitan Opera Players, and F. W. Riesberg, Musical Courier representative. The musical program consisted of Hymn of Thanksgiving (Kremer), Estudiantina Waltz (Lacome) and The Road to Mandalay, capably sung by the Fiqué Choral. A surprise birthday cake with five candles was lugged in and cut up. The accompanying flashlight gives some idea of the festive occasion.

New Orleans Welcomes Return of Favorite Son

NEW ORLEANS, LA.—New Orleans is rejoicing in the return of one of her native sons from a successful two-and-a-half years' study in Italy where many honors were heaped upon him. His appearance at several recitals before appreciative audiences was but a stepping-stone to his ultimate ambition—opera. From twenty aspirants he was chosen by the composer, Carmine Guarino, to sing the tenor role of his new Italian opera, Madame di Challant. Rayner is the second tenor to sing this role, and the first to present it to the Roman public. His stay in New Orleans is necessarily short, as he returns to Italy to continue his studies and to fulfill engagements. Home audiences are inclined to be severely critical of home talent, but when Sydney Rayner appeared for the first time since his return, he was enthusiastically applauded. He possesses a resonant voice of warm, even tonal quality; an upper register, though at times just a trifle taut, that is forceful, sure and true. His singing indicates intelligent training and hard study, likewise brilliant possibilities. Not the least among his assets is his unassuming simplicity.

Rayner's program embraced operatic and classic selections, introduced by O. Paradiso from L'Africana (Meyerbeer). During the course of the evening he sang several of the most popular tenor arias in opera: Cielo e mar, from Gioconda (Ponchielli); Salut! demeure chaste et pure, from Faust (Gounod); Celeste Aida (Verdi), and finally Che gelida manina, from La Bohème, and E lucevan le Stelle, from Tosca (Puccini), which so firmly established him in the favor of the audience that there were cries of "bis" and "bravo" above vociferous applause. Rene Salomon, who has been known for so long as one of New Orleans' foremost violinists, displayed his versatility when he accompanied Mr. Rayner at the piano.

The Saturday Music Circle, one of New Orleans' most distinctly representative organizations, which entertains its members and friends on the second Saturday evening of each month, held its first meeting at Gibson Hall, Tulane University. Eda Flotte-Ricau and Walter Goldstein, both faculty members of Newcomb College, displayed their usual musicianship in two duo-piano numbers. A group of English songs by Cecile Garrity was particularly pleasing, especially her second number, Down in the Forest (Landon Ronald). Miss Garrity possesses a light soprano, flexible, sympathetic and well controlled. Later in the evening Eola Berry Henderson, also a soprano, artistically rendered songs by Handel, Mozart and Brahms. The last mentioned, Liebliche Wangen,

was especially appealing, as was also her individual interpretation of The Last Rose of Summer, an encore. Mary



SYDNEY RAYNER,

New Orleans tenor, who gave a successful recital in his home city after study abroad.

V. Molony acted as accompanist in both instances. Hannah Malter, lately returned from a course at Columbia University, proved her pianistic ability in several interesting solos, among which were Jardins dans la Pluie (Debussy) and a

Chopin Etude and Prelude. Miss Malter also accompanied Rene Salomon, who completed the list of performers with two selected violin solos.

The New Orleans Conservatory of Music and Dramatic Art has recently presented some successful recitals, among the participants being Margot Frechet and Andree de Chateaufort, teachers of piano and violin respectively.

The pupils of Mary Esther Wood presented a song recital. The outstanding numbers were by Mrs. Lawler C. Wright, mezzo-contralto, and Phyllis Bush Wrightson, soprano; accompanists were Mrs. Everett Gould and Mary Bays Serex. Estelle Vincent, pupil of Mary V. Molony, assisted with a piano group.

Mrs. Wright again entertained with a varied program at Mary Scott's studio. O. M. L.

Varied Activities for Madge Daniell's Pupils

An active and capable New York vocal teacher is Madge Daniell, who has started many a singer on the road to musical prominence. At present many of her artists are scoring marked success in the musical comedy world. Lucille Arnold is making a hit as prima donna of the new edition of Artists and Models at the Winter Garden. Lucy Lawler, whose voice has been praised by Arthur Hammerstein, is to understudy Louise Hunter, star of the Golden Dawn, a Hammerstein production. Harold Hennessey, tenor, is broadcasting weekly over the radio, besides being in the Sidewalks of New York. In the same show there are two other Daniell pupils—Ward Tollman, baritone, and George Rand, tenor. But the names do not stop here. There is Bert Haines, of the Night in Spain, at Boston, who is likewise a popular radio artist; Annie Pritchard, star of the Studio Girl, now playing in Philadelphia; Muriel McAdie, soprano of radio fame; Walter Turnball, baritone soloist of the Union Reformed Church of Highbridge; Mildred Post, who sings at the Nyack (N. Y.) Presbyterian Church, and Jean Nash, soon to appear in a big vaudeville act under the direction of her teacher. Miss Daniell is more than a vocal teacher; she is a clever instructor in stage deportment.

The Pro Arte at Wanamaker's

The Pro Arte String Quartet has just been booked for two concerts at Wanamaker's, in the New York and Philadelphia stores, during the course of its American concert tour. It will present a new group of instruments from the Rodman Wanamaker's now famous collection of old and rare instruments.

Judging from the success of the Wanamaker concert last season in Philadelphia, when the group played the Debussy quartet before an audience of 9,000 people, these concerts promise to be outstanding musical events.

Radie Britain's Compositions Praised

The Amarillo (Tex.) Daily News has recently published a splendid criticism of the composer, Radie Britain. It stated: "Radie Britain has scored again! Her song, Nivona, which won first prize among the voice compositions, scored a tremendous success in San Antonio on October 31. Miss Britain has, largely through her own efforts, reached the enviable position which she holds among composers, both here and abroad. She is recognized as one of the most brilliant young musical composers in this country."

Music Teachers Wanted

The United States Civil Service Commission wants music teachers. Those interested may apply to the United States Civil Service Commission at Washington, D. C., or the secretary of the United States civil service board of examiners at the post office or custom house in any city.



Kurkjian, N. Y., Photo
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JEANNETTE VREELAND

Soprano

CARNEGIE HALL

New York City

December 2, 1927

"sincerity"
"definitely handled"
"musicianly interpreter"
"deep perception of style"
"uniform quality throughout"
"voice of freshness and power"
"taste and refinement of style"
"exquisite rendition of Ravel"
"singularly free from affectations"
"unusually effective song-singing"
"care in matters of pitch, phrasing and diction"
"made each of these delightful songs a clear-cut etching"
"superior vocal mechanism supported by taste and intelligence"

American: An evening vocal recital by Jeannette Vreeland, at Carnegie Hall, presented that Junoesque soprano in some unusually effective song-singing. She is gifted with a clear, steady and freshly-timbred voice, and she employs it skillfully and with artistic value in the moods and colorings of the music she delivers.

Dec. 3, 1927

The old numbers by Gluck, Arne and others had fine breadth. Some German Lieder and French pieces showed deep perception of style. Miss Vreeland is a recital artist of real worth and achievement.

Times:

Dec. 3, 1927

Jeannette Vreeland, soprano, a New York singer who has won wide popularity in the west on tours with the Minneapolis and other orchestras, gave a song recital in Carnegie Hall last evening, assisted by Richard Hageman at the piano. Her voice of freshness and power, singularly free of affectations, gave pleasure to many hearers. Her program ranged through dramatic airs from Gluck and Dr. Arne to such rarities in opera as the "Cherubin" of Massenet and "L'Enfant et les Sortilèges" of Ravel.

Dvorak's "By the Brook" was notably effective among a group of German Lieder, of which the late Erich Wolf's "Knabe und Veilchen" was redemanded and Mark's brilliant "Hat dich die Liebe" drew further encores. To Italian and French lyrics the singer added the old English "Summer Is a'Coming In," arranged by Corder, and a final selection of current English and American writers, including Annabel Buchanan and Messrs. Crist, Lane and Besly.

Sun:

Dec. 3, 1927

Miss Jeannette Vreeland returned here last evening to the larger spaces of Carnegie auditorium in an unusual and varied program of choice vocal selections.

Miss Vreeland sang admirably. Her lovely voice was well sustained through her registers.

Miss Vreeland is a singer of lyric type who is serious, improves her art as time passes, and possesses not only a voice but superior vocal mechanism supported by taste and intelligence. More than this she is attractive to see.

Telegraph:

Dec. 3, 1927

Jeannette Vreeland, soprano, gave a recital last night in Carnegie Hall. Miss Vreeland is perhaps best described as charming, both vocally and physically. She sings in a technically competent manner. Her phonation and diction are excellent. Her behavior on the stage is as devoid of nervousness as possible. She gets her effects without apparent labor. All these are indications of artistic attainments. Miss Vreeland knows how to give first rate interpretations. When she sang Koechin's "Fairy Time," she conveyed a definite picture of the spirit of the song.

Then she turned quickly from Fairyland to the France of Massenet and Ravel and Saint-Saens. They called for moods that ranged from musical comedy love to childish whimsy to the gaiety of May. Miss Vreeland made each of these delightful songs a clear-cut etching.

World:

Dec. 3, 1927

The rain had stopped outside and the taxicabs swished and skidded on the greasy asphalt. But inside Carnegie Hall, before a piano piled high with brilliant flowers, Jeannette Vreeland was singing—of life and love since the world began.

Her voice is a soprano of surprising complexities. It rides easily upon a long swell of middle fulness, rises to a glorious soaring fortissimo, then slides easily to a golden piano and last of all floats airily down to a delicious pianissimo whisper. She uses this remarkable instrument without effort.

Evening World:

Dec. 3, 1927

It is not any too often that a voice solicits attention as fresh, pure and clear, or as well managed, as that possessed by Jeannette Vreeland, heard in recital last night in Carnegie Hall. Blessed with a fine stage presence, and throwing herself into her work with relish and sincerity, Miss Vreeland was not long in falling into the good graces of her audience.

Miss Vreeland's voice is of uniform quality throughout. It increases in body and brilliance in the upper half of the range. In her realm, she proved a musicianly interpreter, with taste and refinement of style and care in matters of pitch, phrasing and diction.

In her first group, devoted to early English and Italian classics, Miss Vreeland was particularly successful with Veracini's "Pastorale," delightful in its delicacy and lightness of touch. "Komme Doch," by Thuille, was the high spot of the following section, devoted to German Lieder. The recital reached a climax in its French division. Here Miss Vreeland accomplished her best bit of the evening with an exquisite rendition of Ravel's "Air de l'Enfant," charmingly projecting its wistful mood and contrasting it cleverly with the preceding "Vive Amour" and the exultant "Mai" of Saint-Saens, both deftly handled. In her interesting and well arranged program, Miss Vreeland was assisted at the piano by Richard Hageman, who played with his usual skill.

Telegram:

Dec. 3, 1927

At Carnegie Hall Mme. Jeannette Vreeland exhibited her charming soprano voice and engaging manner of singing in a varied program of songs classical and modern. Richard Hageman was her accomplished accompanist.

Re-engaged for Minneapolis Symphony Orchestra Tour
Re-engaged (third season) Detroit Symphony Orchestra
Bach "St. Matthew's Passion"

Management: HAENSEL & JONES
Steinway Hall, New York

Mason & Hamlin Piano

La Scala Novelties Announced

(Continued from page 7)

the children's chorus, 50 ballerine and 20 ballerini. The season opened on November 16 with Verdi's Othello, with Antoinette Trantoul in the main role, Mariano Stabile as Iago, Bianca Scacciati as Desdemona and Emanuele Giletta as Cassio. Toscanini conducted.

The third concert of the La Scala Symphony Orchestra was given with Oscar Fried, conductor. The program opened with Weber's Overture from the opera Oberon, and was followed by Bruckner's seventh symphony in E major, Ravel's Daphne and Cloe, 2nd suite, and Wagner's Overture from Die Meistersinger. Maestro Fried, who conducted for the first time at La Scala, received a hearty welcome.

The fourth concert, which completed the fall series, was presented with Fried again conducting and with Carlo Zecchi as piano soloist. An interesting program included Locatelli's Concerto Grosso for string instruments, which was played for the first time in Milan; the concerto in E flat for orchestra and piano by Liszt, and the Sinfonia delle Alpi by Strauss, also played for the first time in Milan. A good-sized audience was very appreciative. Carlo Zecchi, piano soloist in the Liszt concerto, was enthusiastically received; he displayed excellent technique and a thorough knowledge of the music of this great composer. Maestro Fried gave an impressive reading of the Strauss Sinfonia and was warmly applauded. Mr. Fried is considered one of the best interpreters of Strauss. The remaining six concerts of La Scala Symphony Orchestra will be given, as in previous years, after the close of the La Scala opera season, during the first part of June.

Following the opera season at the Teatro Dal Verme, the Black Follies, an American organization of negroes headed by Lewis Douglass, eccentric dancer, gave five performances. This is the second season of American jazz music at this theater. The Follies were well patronized, and the audience seemed to enjoy immensely the singing, all of which was in English, and the dancing. This attraction was followed by the Boris Romanoff ballet, which made its first European appearance at this time. This ballet is composed of five solo dancers: Elena Smirnova and Boris Romanoff, both formerly of the late Imperial Theatre of Moscow, assisted by Anatolio Obukoff, N. Brussova and G. Kedrova. Their program was very interesting and extremely artistic, and consisted of numbers from Rachmaninoff, Tchaikowsky, Dvorak, Spendiarioff, Beethoven, Saint-Saens and others, all artistically arranged by Boris Romanoff. Mme. Smirnova's grace and technique are extraordinary, her interpretations proved her an artist of value, and she thoroughly pleased her public. Romanoff is a great artist; in fact, he is conceded to be the best Russian dancer of the present day. He is full of fire and elasticity, and his grotesque work is greatly to be admired. Two novelty numbers especially aroused the audience to enthusiasm: one, a sporting number, Tennis, Golf and Football, interpreted by Smirnova, Obukoff and Romanoff, the other a coreographic satire of a dressmaker's show room in Paris, interpreted by the whole company, dressed in extremely modern mannequin costumes. The company is small, but they more than make up in art for their lack in numbers. The audience showed its appreciation by much applause, each artist receiving numerous curtain calls.

ANTONIO BASSI.

Williams a Success in Opera and Concert

When Carmen was given recently by the Philadelphia Civic Opera Company in the Metropolitan Opera House, Philadelphia, Irene Williams was chosen for the role of Micaela, and the excellent impression she made may be gleaned from the following salient paragraph culled from the Philadelphia Inquirer: "Quite the best member of the cast was Irene Williams as Micaela. Charming in appearance, with requisite naivete, she essayed the always gracious music of the village maiden with unflinching accuracy of pitch and pleasing tonal timbre." Equally laudatory was the report in the Philadelphia Bulletin of the soprano's performance: "Irene Williams, as Micaela, received one of the greatest ovations of the evening after the beautiful romance of the third act." And according to the Philadelphia Evening Bulletin, "Irene Williams sang Micaela fluently, doing the famous aria so well, especially in her use

of her high tones, that the applause indicated desire for a repetition that was not forthcoming."

Another recent appearance for Miss Williams was as soloist for the Philadelphia District Council of the Associated Glee Clubs of America, and in reporting the event the critic of the Philadelphia Record declared that "The outstanding feature of the concert was the solo work of Irene Williams, soprano, who was recalled time and again for her fine rendition of such numbers as A Dream, by Grieg; Non Mi Dir, by Mozart, and Meine Liebe Ist Grun, by Brahms."

Modern Institute of Violin Presents Wilkomirski

The young Polish violinist, Michel Wilkomirski, who made successful debuts in European cities, will appear this winter in the United States under the auspices of the Mod-



MICHEL WILKOMIRSKI

ern Institute of Violin of Paris. Mr. Wilkomirski is one of the instructors who Director Lucien Capet has sent for the faculty of the Chicago branch, which has been opened this season under the direction of Mme. S. Joachim-Chaigneau. Mme. Joachim-Chaigneau has charge of the master classes.

Mr. Wilkomirski is one of the most brilliant virtuosos who has won scholarships at this renowned school, and abroad he is considered one of the leading violinists of the future.

Detroit Symphony Coming to New York

The Detroit Symphony Orchestra will give two performances of the Bach St. Matthew Passion in Carnegie Hall, New York, during Holy Week, the dates being Thursday evening, April 5, and Saturday afternoon, April 7. Ossip Gabrilowitch will conduct from the clavicembalo, an instrument of the Bach period which has been constructed especially for him for these performances. He will bring to New York the full strength of the Detroit Symphony Orchestra, the Detroit Symphony Choir of two hundred voices, the Orpheus Club, a male choir of forty-five voices, and the Madrigal Club, a woman's choir of thirty voices. The last two named are under the direction of Charles Frederic Morse. The soloists will be Reinald Werrenrath, Margaret Matzenauer, Richard Crooks, Fred Patton, Jeannette Vreeland, and Chandler Goldthwaite, who will be at the organ. The St. Matthew Passion has been given in Detroit for the past two years and has created an unusually fine impression there, having become a part of the Holy Week services in that city. The New York performances will be financed by Detroit patrons of the orchestra who believe this production is concrete evidence of the great progress made in music in Detroit during the ten years of splendid effort given that city by Mr. Gabrilowitch.

Schumann-Heink, Schelling and Mrs. MacDowell to Give Lectures

The members of The League for Political Education will see and hear Mme. Schumann-Heink in a non-musical role on December 16, when she is to give an address at Town Hall, this being her spoken message, reflecting some of the



ELEANOR SAWYER,
of the Chicago Civic Opera Co., who is to sing in many European cities before returning to America.

aspects of the career to which the League paid formal tribute at the impressive testimonial luncheon given in her honor at Hotel Astor last year—notably as an artist, a mother, and her vigorous Americanism. Leading figures in the musical world are to attend, in addition to the League.

Among the 120 events scheduled under the League's auspices are several of interest to the musical world, in addition to the appearance as a platform speaker of Mme. Schumann-Heink. Ernest Schelling is to speak on the subject of Children and Symphonic Music, with piano illustrations, with a morning devoted to the music of Edward MacDowell, at which Mrs. MacDowell will discuss some of his best known works, and play them on the piano.

Oscar Seagle Artist Sings for Disabled Soldiers

Pauline Gold, assistant to Oscar Seagle, accompanied by Frances Becker, Lillian Pfau, Winifred Griffin, Lita Korbe and Frank Hart recently went to Castle Point, the United States' Veterans Hospital near Beacon, N. Y., where they gave a concert for the four hundred patients. All of those who were not able to go to the recreation hall heard the concert by means of their ear phones as it was being broadcast. This is a most beautiful bit of service as very little of the outside world reaches these men who gave their health and strength during the World War. In addition to Mrs. Gold's musical activities she takes time to assist in the rehabilitation of these ex-service men, having spent a year in France with the A. E. F.

The following has just been published in Carry On, the national publication of the Women's Overseas Service League:

"Pauline Gold took what was left of the summer season of the Seagle-DeReske School, twenty-eight strong, to U. S. Vet. Hospital No. 28, at Tupper Lake. They gave a program of ten numbers; there were girls from New York, Minnesota, Texas, Oklahoma, Georgia, Washington, D. C., and Tennessee.

"A platform was erected out-of-doors, the hospital being so built that a wing acted as a perfect sounding board and you can all imagine the scene—over 350 eager faces peering from windows and beds on the spacious verandas, the gorgeous scenery making a background more beautiful than man could conceive.

"Several elected to sing were so overcome by the enormity of the need of these men for just such kindnesses as we are trying to give to them, that they had to be replaced on the program, for you know emotions deep as that stir even stout hearts too keenly for song to be possible. But they will all go again better fortified for conditions that they now know about.

"A splendid program was brought to a fitting climax by the appearance of Oscar Seagle himself, and after innumerable requests he sang—as he can sing—The Star Spangled Banner. It profoundly moved the eager faces, the enthusiasm of our talented guests, the scene, that wonderful song, and our own beautiful stars and stripes waving gently in the breeze left a memory with those men that will give a boost to the morale lasting for some time.

"We cannot thank Mr. Seagle and all those that went along on that hard trip sufficiently."

Third Beethoven Symphony Concert

The third concert of the Beethoven Symphony Orchestra, Georges Zaslavsky, conductor, in the series of seven subscription concerts to be held this season will be given in Carnegie Hall on Wednesday evening, December 21. The selection of the assisting soloists at these performances is one of the features of their success. At the first concert Luella Melius was the assisting artist, the second had Joseph Szigeti, while at this, the forthcoming performance, the eminent pianist, Ignaz Friedman, will be the soloist. The program will open with the overture to Coriolanus by Beethoven, which will be followed by two works of Tchaikowsky, symphony No. 4, F minor, and concerto, B minor, for piano and orchestra. An interesting feature of the evening will be the rendition of an American composition entitled My Country, a scenic fantasy by Mortimer Wilson.

Nikola Zan Soloist with Cleveland Orchestra

Nikola Zan, bass and vocal teacher of New York, will be heard in a song recital at the Engineers' Auditorium on January 20. Mr. Zan appeared as soloist with the Cleveland Orchestra on December 1 when he sang in Bloch's Israel. James H. Rogers in the Plain Dealer commented as follows: "Nikola Zan, who sang the bass solos, is a well equipped vocalist; and he interpreted the phrases assigned him with due appreciation of their pathos and their fervor." On December 6, he repeated the work with the orchestra in New York at their Carnegie Hall concert.



"A clear and resonant voice of appealing quality. He infuses a considerable amount of the dramatic element into some of his songs."

—Baltimore Sun.

Frederick Gunster.
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DIVA WAS THE CONTRALTO'S MIRA
O NORMA—THE DUETS STAND
OUT LIKE CLEAR-CUT CAMEO
AND THE AUDIENCE
FAIRLY SHOUTED
ITS APPLAUSE."

Charles Pike Sawyer, New York Post.

"Miss Telva has sung no other rôle with the feeling for legato, the sense of the phrase, the artistic dignity that she discloses as Adalgisa."—Pitts Sanborn, *New York Evening Telegram*.

"The contralto invested her rôle with a dignity and sincerity, as well as with a frequent beauty, which won for her the most enthusiastic of tributes."—Richard Stokes, *New York Evening World*.

Miss Telva, as Adalgisa, afforded excellent support.
—*Evening World*.

The applause was prolonged and fervent after the duet between Ponselle and Telva.—*Herald*.

Marion Telva's voice blended beautifully with hers (Ponselle) in the duets.—*Evening Post*.

Rosa Ponselle, Marion Telva and the Bellini score were even more intoxicating a combination than on that first evening.
—*The World*.



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MARION TELVA

As Adalgisa

In the Metropolitan Opera Company's Revival of "Norma," November 16, 1927

*Hardman
Piano*

Walter Russell New Head of Society of Arts and Sciences

Eva Le Gallienne Guest of Honor at Annual Dinner

Walter Russell, whose activities in the musical field are nearly as well known as his work as an artist, sculptor and scientist, was elected president of the Society of Arts and Sciences at the annual dinner of that organization in the Hotel Biltmore on December 5. Mr. Russell, who succeeds Francis H. Sissons, vice-president of the Guaranty Trust Company, is creator of New York's famous Art Colony, and at the present time is engaged in extending to musicians the opportunity of having adequate studios in proper surroundings.

The MUSICAL COURIER has already commented upon the first Cooperative Sound-proof Musical Studio Building which is to be erected under Mr. Russell's direction at Nos. 158-168 West 73rd Street, just off Broadway. These studios will be cooperatively owned and will be equipped to serve as homes. According to Mr. Russell, several prominent musicians and teachers have already purchased their studio-homes in the building and the response from all sides has shown that there is a real need of such an undertaking.

Aside from the election of Mr. Russell, the high light of the Arts and Science dinner was the fact that Eva Le Gallienne, founder and director of the Civic Repertory Theater, was the guest of honor. Miss Le Gallienne announced that she was planning a series of morning matinees at her theater and also that if she could get 200,000 subscribers to the theater movement at one dollar each it would be possible to bring the top price down to seventy-five cents.

"I learned a great lesson when I was playing a season of Ibsen," Miss Le Gallienne told the diners. "I discovered that although the higher-priced seats were frequently empty, the balcony and gallery were invariably full. It was impressed upon me that the real lovers of the drama were those who could not pay the ridiculously high prices which are demanded by the commercial theater. Then it was that I decided to devote my energies to those who really appreciated the theater and the Civic Repertory is the fulfillment of that idea."

Mr. Russell, after recalling that the club was organized forty-five years ago as the Twilight Club, following a suggestion made by Herbert Spencer during a visit to this country in 1882, said:

"The question has been raised whether we are on the verge of a Renaissance. It is only by democratizing Art that we can answer that question in a satisfactory manner. In the past few days the newspapers have been lavish in their reports of and editorial comments on the statement of Secretary Hoover that America never has been more prosperous and that the average wage is greater than ever before.

"Prosperity in Wall Street does not necessarily mean prosperity in Art. Because General Motors has cut a melon it does not naturally follow that an extra dividend has been declared in the field of Art. Unfortunately, Art still is called upon to fight its way against a popular inertia, and it

is a sad fact that when people have too much material prosperity they manifest more of an interest in new Ford cars and the latest murder trial than they do in the advancement of Art."

Every guest was presented with a copy of a sketch of Miss Le Gallienne made by Mr. Russell.

Guglielmo Somma Established in Chicago

Guglielmo Somma has just opened his vocal studio in Kimball Hall, Chicago. This announcement will be welcomed by those who are acquainted with the career of this



GUGLIELMO SOMMA

excellent musician, conductor, vocal teacher and coach and pianist.

At the present time Maestro Somma is one of the assistant conductors with the Chicago Civic Opera, but pre-

Another "News Beat"

There are some musical weeklies that know a tenor voice from a baritone voice, and some musical weeklies that do not.

One of the latter—which recently advertised its proved intention to issue "accurate" news—published in its current number, a picture of Titta Ruffo and labelled it, "the celebrated tenor".

Many a contralto has become a soprano, but the MUSICAL COURIER has no information that Ruffo, one of the greatest baritones of this or any other time, has turned himself into a tenor.

It is deplorable how the MUSICAL COURIER misses these epochal "news beats."

viously he conducted in many important theaters in Italy, and among the houses where his services were in great demand were the Teatro Dal Verme and La Scala in Milan. He was also for a long time artistic manager of the Columbia Gramophone Company in Milan and London.

Maestro Somma is very influential with the managers and agents in Italy, and he intends therefore to place his best pupils who wish to make a career in Italy in important theaters in his native land. Maestro Somma has participated in concert tours with many of the big opera artists of the day.

Sannino to Give Recital

A violin recital will be given at Town Hall by Pasquale Sannino, Italian violinist, on December 19. Sannino was born in Naples. At the early age of eight years he began his first studies of the violin and made such progress that after two years he appeared upon the concert platform. Beginning his studies in his home city, Naples, he later went to Rome where he remained for some time, receiving in that city his diploma from the Royal Academy of St. Cecilia, obtaining the highest honors possible from that institution. He had filled many concert engagements when he was called upon to assume the important post of first violin teacher in the Civico Istituto Musicale di Cagliari. He abandoned this position before long, however, to devote his entire time to his career as a concert artist.

Charles James King Gives Recital

The December 4 recital, at Hotel St. George, Brooklyn, of Charles James King, was a very pleasant affair, showing the young pianist in good light. The music salon was well filled, and he played with good technique and expression, several encores following his four groups of pieces by classic and modern composers. Weber's rondo showed his fleet fingers, a Scriabin study displayed sympathy with the moderns, there was nice expression in Chopin studies, and a fine climax in the concluding Caprice Espagnole by Moszkowski.

Anne Roselle

At the Dresden Opera

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IHRER GATTIN ANNE ROSELLE

DOKTOR RICHARD STRAUSS

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DR. RICHARD STRAUSS.

After filling Summer engagements at Ravinia and San Francisco, Anne Roselle is now appearing in opera in

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Des Moines Register
(Nov. 8, '27)

Philadelphia Bulletin
(Nov. 13, '27)

New York Eve. World
(Nov. 17, '27)

Philadelphia Record
(Nov. 13, '27)



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New York American: (Nov. 17, 1927)

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New York Telegram: (Nov. 17, 1927)

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Chicago Herald Examiner: (Dec. 8, 1927)

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Chicago Daily Journal: (Dec. 8, 1927)

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Philadelphia Ledger: (Nov. 13, 1927)

Equally great as an executant and as an interpretative artist.

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By a Musical Anti

Program making threatens to become an issue. Many students of music have railed against the old style program, which for the pianist is built up around a Beethoven sonata, a Bach fugue, a group of Chopin, and one or more virtuosic pieces for a rousing finish.

The fact that we identify certain artists with certain compositions from childhood, through adolescence, to maturity, is a sign of weakness; for obviously no person can keep a high creative standard going on the same program level over fifteen to fifty years of concert program. If his programs remain the same, it is argued, the artist himself must be standing still or slipping backward.

In a country like modern America, where styles change over night, it is obvious that types of music wax and wane in a decade. The conventional program, it is said, is a relic of the Victorian era.

Change is the task of the younger artists. Competition in the old program is tantamount to competing in a mood which has by this time become stereotyped, trite and superannuated. After Josef Hofmann has practised his interpretation of the Appassionata sonata of Beethoven for over twenty years, and has established his tradition in it, no younger artist can hope to do more than echo Hofmann.

New ideas in program making have been percolating for some years, and gradually there have come changes and now a new blazing of trails.

Rovinsky, the pianist, has re-stated the whole case very forcibly and concretely during the past three years. Holding that the laying out of a program is akin to the preparation of plot or outline for novel or treatise, he has boldly stepped forth and illustrated his theories with a series of new programs.

He starts his typical program with an idea, just as definite as if he were writing a story. He lets his theme develop through the inherent relationships existing between masters and epochs,—using the same re-evaluations which exist in all arts between the creative minds of today and those of yesterday; or between the minds of different epochs and periods.

His main idea is to correlate the past with the present, because there seems to be a misapprehension among many music lovers that a hiatus divides the classic, romantic, impressionistic and modern schools one from the other. As a matter of fact this is a verbal classification, and no barrier exists historically or musically between these schools. There is as close an affiliation between Bach and Brahms, Chopin and Wagner, as between Haydn and Mozart, according to this authority.

The first venture by Mr. Rovinsky into this field was titled a "quasi-historical" program, in which the development of musical form was traced from the simplest chorale of Bach to the most complex forms of our present-day modernists. Stated thus baldly, the program sounds somewhat didactic, but in actual fact, it was surprisingly entertaining and thought-provoking. The unity of the evening's entertainment was served by the central idea which bound the separate numbers together.

It was three years ago that New York heard this program. The next year Rovinsky followed with "Contrasts and Parallels," in which he showed that every modern composer, at the point of his departure from his academic ways, created music almost identical in form and content with some work of his musical forebears. This idea, of course, carried him far afield, for he had to place in juxtaposition such people as Chopin and Casella, Liszt and Scriabin, Beethoven and Satie. Yet the program was so well knit together that no intelligent listener could be shocked or bored. It looked astounding on paper, but in actual performance it was interesting, instructive and sound.

Last year Rovinsky presented a program of "Sacred and Profane Music," showing that the music of the church is closely akin to that great body of music which lies outside the church; that they have developed side by side, borrowing from each other, until the prejudices of yesterday are buried and the light or flippant tune of one generation is adopted by priest and choir in the following generation. In this program also, there was a complete unity, and the listener was not shocked, as frequently perhaps he expected to be.

Only a month ago Rovinsky presented his fourth example of the new musical architecture—a program entitled "Bach Through the Ages." Here again was a program that had a plan independent of routine concert performances. He set out to prove, with his piano as laboratory equipment, that what the experts say about Bach is true,—namely, that Bach has influenced more composers than any other master.

The late James Huneker, after a lifelong study of Bach, declared that he was convinced that if all the music composed since Bach were destroyed, there remained in Bach's work

material to serve as models for every kind of creative genius that could possibly come afterward. A rival of Huneker retorted that if all Bach's music were destroyed, it could be reconstructed easily from the works of those who followed and drew their inspiration from him.

Rovinsky made up his program by playing a few pieces by Bach, and a contrasting but larger group of works by other composers who have followed Bach each in his own original way but plainly with the same motive as the versatile old master. "Here Rovinsky presented the whimsical conceit of a variety show in terms of the overwhelming Bach," wrote Sigmund Spaeth. "It has become a commonplace to say that Bach influenced more music than any other composer in history. But few people realize how direct and literal that influence has been."

The late Harry Osgood summed up these innovations in the presentation of music in the words, "This is the program of the future. It is not enough today that a pianist should display his wares in haphazard, slapdash fashion. He must carry a collected and collated idea to his audience. He must be a thinker as well as a performer."

Most of the pianists of past generations have merely followed the line of least resistance. They continued year after year to play the pieces which experience showed as having



"She has a lyric soprano voice of great natural beauty. Her singing is musical and pleasing."

The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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the largest popular response. Audiences came to identify certain pieces with certain musicians, even long after the musicians had ceased to be imbued with the feelings they felt when they first performed these numbers.

A new spirit is stirring in the musical world today.

Church Changes Service Hour for Ludlow

A certain Jersey congregation worships at an earlier hour these days than when the schedule of many years previously called it to later service. The reason for this is a feather in the cap of Godfrey Ludlow for whom the original change was made. The story is that a certain church wanted Mr. Ludlow to play at the Sunday evening service scheduled for eight o'clock, but Mr. Ludlow was engaged to play in New York at ten o'clock. It was obvious that he could not make the two appointments on the same evening. It was found that if the service began at 7:45 p. m., and Mr. Ludlow took part in the early part of the service, by means of a lot of fast work in transportation he could be in New York for his next appointment. The parishioners were willing to make the change—in fact more than delighted—so they heard Mr. Ludlow at the service and then had the opportunity of hearing him again, as Mr. Ludlow has never refused to go to that parish to play for the accommodating audience.

Among his many recent engagements Mr. Ludlow was scheduled to give a concert in Maine on December 1.

Reception to Cadman

Charles Wakefield Cadman was the guest of honor at a reception and musicale given by Mr. and Mrs. Charles A. Parker at the studio of Mme. Andres Parker, 125 Riverside Drive. Caroline Andres and Paul Largay sang a group of Mr. Cadman's songs and selections from his operas. Two hundred guests were present.



MILDRED DILLING

with her friends, Blanchette, a young goat, Gamin and Pouska, in the garden of her villa at Etretat, France.

Mildred Dilling Concertizing and Teaching

Mildred Dilling, harpist, returned to the United States this fall from her eleventh trip to Europe. During the summer she fulfilled engagements in England and France, and played from broadcasting stations of the British Broadcasting Corporation in England, Wales, Ireland and Scotland. On July 3 she played with orchestra at Glasgow and was immediately reengaged to play there again the latter part of September, also with orchestra, this marking the third time she had appeared in Glasgow within eleven months. Miss Dilling's summer plans also included two months of teaching American pupils at Etretat on the coast of Normandy.

The harpist started her season in this country with an appearance with Francis Macmillen in Paterson, N. J., after which she went West and played, among other cities, in Indianapolis, where she was heard before the Matinee Musicale. Following this concert the Indianapolis Star paid her this tribute: "Miss Dilling is more than a technician; she is an artist. Her appeal is to the imagination, and there is in her music the charm and beauty that one expects of the harp. . . . Her program was a rare delight to her listeners." The Indianapolis News stated that "An artist's program of unusual interest was presented by Mildred Dilling today," one of the best-known harpists on the concert stage today. Other engagements on this tour included appearances in Akron and Cincinnati, Ohio.

In addition to her concert work Miss Dilling conducts a studio in New York City, where she has a number of interesting harpists training with her for public careers. While on tour she frequently instructs artists-pupils in the cities in which she appears in recital.

Pasquale Amato Receives "Big Ovation"

Under the heading, "Pasquale Amato, Baritone, Received Deafening Applause at Every Appearance," the Bridgeport Times-Star recorded the singer's recent success in that city in the following words: "Pasquale Amato, one of the greatest baritone soloists of the day, received the biggest ovation ever given a singer in this city when he appeared with the Bridgeport Oratorio Society at their fall concert in the Central High School Auditorium last evening. The audience recalled him many times after each number, until finally there was no more time for encores, and his mere appearance on the platform brought forth deafening applause. . . . As Mr. Amato finished, the audience begged and pleaded for more, continuing their applause without hesitation, except when the great artist appeared before them."

Regarding the same performance, the Bridgeport Post said, under the heading of "Amato Gives Delightful Concert," that "the wonderful voice of Amato was more than matched by a sparkling personality which made the audience feel immediate friendship for him." The Bridgeport Life stated that the baritone . . . "delighted his hearers with his rich, sweet voice. He was most enthusiastically received and forced to respond to a number of encores."

Gelling Pupil Busy

Gertrude Schafer, an artist-pupil of Hilda Grace Gelling, broadcast a program of American songs over WHN on November 22, and so successful was her concert that she was reengaged for the evening of November 30, when she was equally well received in songs by Franz and Schumann, sung in German. On November 15 the soprano sang at the Fortitude Chapter of the Eastern Star, Brooklyn; November 27 she was soloist at the Fort Washington M. E. Church, and on December 12 she was scheduled to appear at the Hotel Astor under the auspices of the American Association of Engineers. In the realm of the theater, Miss Schafer appeared in Galsworthy's Loyalties and in the musical version of The Prisoner of Zenda.

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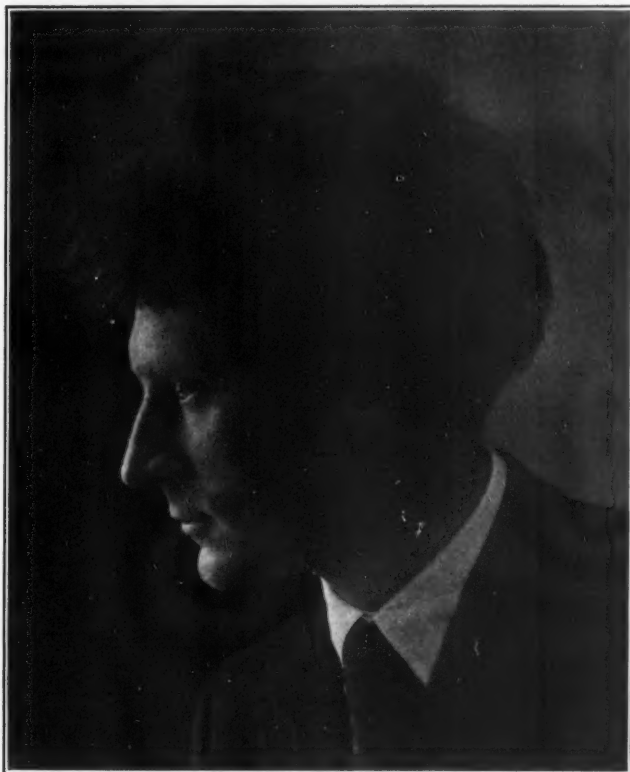
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Concerts in New York

November 30

Nicolai Mednikoff

Nicolai Mednikoff, a pianist well known in New York through his appearances with famous artists, gave a recital in Carnegie Hall on November 30, and drew a large and appreciative audience to hear him as soloist. The artist, who is a Russian, opened his program with a vigorous performance of Liszt's transcription of Bach's organ fantasy and fugue in G minor, after which he was heard in Beethoven's sonata, op. 81A, played in a manner to indicate the performer's thorough comprehension of the work. The third composer in this series of three big "B's" was represented by two intermezzi and two rhapsodies, performed with feeling and technical skill. The final group was made up of Chopin numbers, the playing of which was met with approval by the audience, if the enthusiasm displayed may serve as a criterion.

December 5

Renee Chemet

It was a genuine pleasure to hear Renee Chemet, violinist, in recital at Town Hall on December 5. This fine artist well deserved the enthusiasm with which the large audience greeted her; for not only was the program of unusual interest, Handel, Fauré, Chausson, Ravel and de Falla being some of the composers represented, but Mme. Chemet's playing was of the exceptional kind. Her whole performance again proved to be that of a great and inspired artist. At the close of the recital the audience refused to leave until the violinist had played many encores. The accompanist, Anca Seidlöva ably partnered the soloist.

December 6

Cleveland Orchestra

The Cleveland Orchestra gave a concert at Carnegie Hall on December 6, assisted by the Women's University Glee Club and by Marie Montana, soprano; Marjorie Nash, soprano; Marie Simmelink Kraft, alto, and Nikola Zan, bass. The orchestra was conducted, of course, by Nicolai Sokoloff, who has been its conductor since its founding about ten years ago. The program started off in a mild and moderate manner with the overture to *The Magic Flute*, which served to exhibit the orchestra's ability to play the classics with clarity and precision and demonstrated also Mr. Sokoloff's own understanding of music of that sort. In view of what followed, such a demonstration was not entirely out of place, for some conductors who have an unusual sympathy for the moderns seem less at home with the classics. This is certainly not the case with Mr. Sokoloff.

Following the Mozart work there was a long, wild, tragic, passionate and despairing wail by Ernest Bloch entitled *Israel*, this being a symphony for orchestra, sopranos, altos and bass. Although it has two movements it is played without pause and occupies a rather tiresome half hour or more. It was written by Mr. Bloch fifteen years ago and has some passages of the sort of music that one today expects from Mr. Bloch's mature talent, but on the whole the work is unequal and at first hearing gives the impression of a certain lack of form as well as monotony in harmonic structure. Not that the harmony is anything like anybody else's harmony, for Mr. Bloch hardly ever touches a chord that is unaltered, but it seems to this writer that he uses one particular form of altered harmony so constantly that its effect, at first very striking, is gradually lost entirely. The work also has a quality at times of such a quantity of noise combined with dissonance that it is stunning to the judgment. One is inclined to say that these passages are the best, as they are certainly the most stirring, but possibly on rehearing this judgment might be reversed. The work

was splendidly given, and in spite of all of its difficulties, which are by no means negligible, Mr. Sokoloff held his men together and maintained not only synchronization, but also perfect tonal balance, and never at any moment were the inner voices overpowered.

Following this the orchestra played *La Procesion del Rocio* by Turina. According to a program note, Turina was born in 1881 in Andalusia, Spain, and is an important figure in the contemporary Spanish school. His procession was composed in the same year in which Bloch composed his symphony, namely 1912, and both works belong obviously to the modern impressionistic school, though approaching it from opposite standpoints. Bloch's music is a contemporary expression of ancient Judaism, while Turina's work is the impression of the moment.

Far better than either of these is Debussy's early work, *The Blessed Damosel*, for women's voices, solos, chorus and orchestra. This work is too well known to need any description. It is only necessary to say that Mr. Sokoloff and the forces under his command gave it a most extraordinarily fine performance. Nothing could exceed the exquisite delicacy and atmospheric charm with which it was played. It must also be mentioned here that the chorus had previously been trained by Gerald Reynolds, its director, and obviously excellently trained by a man understanding Debussy and his moods, as Mr. Reynolds certainly should, for he is one of the professors at the Fontainebleau School and has charge of the chorus there as well as the Women's Glee Club in New York. The final number on the program was the introduction and march from Rimsky-Korsakoff's *Golden Cockerel*—in other words *Coq d'Or*, by which name it is far better known.

The soloists, although seated back of the orchestra, performed their parts very effectively, Mr. Sokoloff subduing the orchestra so that the voices were not covered. The fine bass of Nikola Zan was particularly in evidence in the *Block* symphony, as was Marie Montana's soprano in *The Blessed Damosel*.

Mr. Sokoloff and his orchestra were greeted by a large audience, and the splendid quality of their offering was rewarded, as deserved, by long and hearty applause. It is one of the evidences of the growth of America in music that an orchestra from a midwestern city can come to New York and show itself to be on a par with the great orchestra of the metropolis.

Harold Morris

Harold Morris gave a recital at Town Hall on December 6, at which he played a varied program including modern as well as classic works, beginning with Bach and passing by way of Griffes, Debussy and others, to Liszt, with which his program closed. Mr. Morris is a brilliant pianist with strong hands and arms which he uses with facility and precision, and which are apparently able to encompass any technical demands that are put upon them. What is equally or perhaps more important is that Mr. Morris has an instinct for just interpretation of the music he plays. It would be hard to say which portion of the program was better done, the classics, for which Mr. Morris showed a real sympathy, or the moderns, which are, as everybody knows, more in line with what Mr. Morris actually does in his own composition. It was certainly an interesting and appropriate thought on the part of Mr. Morris to place Griffes and Debussy together so as to form the entire second group on his program. The Griffes pieces were *The White Peacock* and *The Fountain of the Acqua Paola*, and the Debussy pieces were *Jardins sous la pluie* and *Poissons d'or*—an atmospheric and watery group, and in it some of the best music that has been written in recent years. If Griffes had lived he would undoubtedly have become the

Dr. G. de KOOS

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American Debussy, and it is decidedly a pity that his works are not more often played than they are. Mr. Morris does American music a real service by giving it such fine and sympathetic interpretations.

There was a large audience at this recital and the pianist was vigorously applauded.

National Music League Concert

A gala concert by artists under the management of the National Music League was given in Town Hall on December 6. The League, of which Mrs. Otto H. Kahn is president, is organized on a non-profit-making basis, and is for the purpose of fostering the careers of creditable young artists and assisting them in the early years of their endeavors. Its coterie of artists has been selected by an audition committee of one hundred persons, headed by Harold V. Milligan, executive director. Many delegates of the National Federation of Music Clubs, which held a convention in New York City last week, were in the goodly sized audience.

The program was of wide variety, there being many artists and organizations of differing attainments taking part; and limited space will permit of little more than a mere enumeration of the performers, who were: The Marianne Kneisel String Quartet, composed of Marianne Kneisel, Elizabeth Worth, Mary Lackland and Nancy Wilson; Mina Hager, mezzo contralto, a Stadium prize winner; Bernard Ocko, violinist, who played one work, *Contretemps* of his own composition; International Singers, composed of Victor Edmunds, George Rasely, Erwyn Mutch and James Davies; Joanne De Nault, contralto; Margaret Hamilton, pianist, a Naumburg Musical Foundation winner; The Brahms Quartet, composed of Claribel Banks, Louise Osborne, Nancy Hitch and Elinor Markey; Catherine Wade-Smith, violinist; Nora Fauchald, soprano; Mr. and Mrs. George Rasely, tenor and soprano; Phyllis Krauter, cellist, also a Naumburg prize winner; The Oratorio Quartet, composed of Geraldine Marwick, Joanne De Nault, Robert Elwyn and Donald Pirnie. Accompaniments were played by Marion Kahn and Everett Tutchings.

John Parrish, tenor, was unable to appear, owing to illness, and several other League artists, including Giuseppe Martino Rossi, baritone, Delphine March, contralto, and Marie Montana, soprano, were unable to be programmed because of professional engagements.

December 7

Shura Cherkassky

The phenomenal career of Shura Cherkassky from the time of his advent on the concert stage, as a mere youngster in knickers, until his appearance at Carnegie Hall on December 7, as a young man of sixteen years, has been closely watched by musicians and music critics. Many have regarded his development with an eye (and ear) of skepticism, believing that, as in the case of most child prodigies, the light would soon burn itself out, and that the name of Cherkassky would be forgotten.

The present reviewer first heard Cherkassky two years ago, a lad with the well-remembered Buster-Brown collar, giving a performance that was, to say the least, startling. But his performance in Carnegie Hall the other night was more than startling—it was convincing. Cherkassky is a prodigy no longer. He is an artist.

Opening his program with the Bach-Liszt G minor organ fantasia and fugue; continuing through the Schumann *Carnaval*; a barcarolle, two etudes and a ballade by Chopin, and a group of contemporary pieces which ended with the Strauss-Schulz-Evler *Blue Danube* waltzes, he astonished with his depth of tone, brilliance and self-assurance. His Schumann was the Schumann of sudden whims, fancies and idiosyncrasies, though at times a shade too sudden and too vigorous; and his Chopin, more modulated and softened, was a portrayal of the range of human emotions, from the powerful to the tender. The E major etude, in particular, showed what fine interpretative discriminations he is capable of drawing, and the C minor etude displayed his technical efficiency.

Programmed on the final group was *Kaleidoskop* by Josef Hofmann, who was in the audience, and with whom Cherkassky has been studying at the Curtis Institute in Philadelphia. Another number receiving much applause was *Rush Hour* in Hong Kong by Abram Chasins, the young pianist's teacher of composition at the Institute.

After seven closing encores, demanded one by one by prolonged applause, the piano lid was lowered, and the lights were dimmed upon an audience still unwilling to leave the hall.

Emanuel Zetlin

Emanuel Zetlin gave a highly satisfactory violin recital at Town Hall on December 7. Throughout a program of Schubert, Mozart, Rachmaninoff, Moussorgsky, Szymanowski, Tscherepnine and Ravel, the young violinist displayed a commendable technique and a tone which, though not very large, was smooth and beautiful. It was in the Russian music that Mr. Zetlin was at his best; here he was completely at home and rose to considerable heights of emotional eloquence. The audience greeted his stirring performance of the Rachmaninoff transcription of Moussorgsky's *Hopak* so enthusiastically that it had to be repeated. Harry Kaufman was as usual an excellent accompanist.

Myra Hess and Irene Scharrer

A two-piano matinee by Meses. Myra Hess and Irene Scharrer, drew a representative audience to Town Hall.

The pair of artists, each distinguished for individual traits of musicianship and keyboard mastery, fused their talents in a fine ensemble, which presented exquisite unity of idea, execution, touch, and tempi. The audience applauded the players without stint and they fully deserved the ovation they received.

Programmed were Mozart's D major sonata, Schumann's lovely *Andante* and *Variations*, a Bax composition (dedicated

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to Mmes. Hess and Scharrer) entitled Moy Mell, an Irish tone poem; and also three movements from an Arensky suite, and Saint-Saëns Variations on a Theme by Beethoven.

Rhea Silberta

On December 7, Rhea Silberta, who is giving an interesting series of lecture-recitals this season at the Plaza Hotel, chose the musical development of Germany as her particular subject. This was the third program, the two previous ones being devoted to the music of Italy and France, at which time Paul Althouse, tenor; Vivienne Deveau, soprano; Maria Wienetskaya, dramatic soprano; John Carroll, baritone, and others participated. The large audience on this occasion responded at once to Miss Silberta's well directed talk, and the assisting artists, all of whom were worthy of the applause received, added to the enjoyment. The program follows, showing the development of German music: Chromatic Fantasia and Fugue (Bach), Rhea Silberta; Bist Du Bei Mir (Bach), Alleluia (Mozart), Molly Schneyder, contralto; Appassionata Sonata (Beethoven), Miss Silberta; Air on G String (Bach), Turkish March (Beethoven-Auer), On Wings of Song (Mendelssohn-Achorn), Hungarian Dance No. 1 (Brahms), Michel Hoffman, violin; Mondnacht (Schumann), Erlkoenig (Schubert), Sappische Ode (Brahms), Standchen (Strauss), Dorothea Edwards, contralto; Rhapsody B minor (Brahms), Rhapsody No. 11 (Liszt), Rhapsody G minor (Dohnanyi), Miss Silberta; Adriana's Air, Rienzi (Wagner), Miss Edwards; Gesang Weylas (Hugo Wolf), Die Nacht (Strauss), Schoheit (Josef Marx), Harvin Lohre, tenor; Karawane in der Wüste (Niemann), and Allegro Barbaro (Bartok), Miss Silberta.

December 8

New York Philharmonic

The 227th concert, eighty-sixth season, of the Philharmonic Orchestra, attracted the usual large audience to the December 8 concert at Carnegie Hall. Conductor Mengelberg led his players through the opening Bartered Bride (Smetana) overture, and the virtuoso band never showed its ability in better light; the rapid tempo set by the conductor produced an elan, a spirit, of distinct joyousness, but made every player hustle! Three excerpts from a Mozart serenade gave opportunity to concertmaster Guidi again to display his beautiful tone in the obbligato solo-

parts; but there is getting to be too much vibrato in this violinist's sustained cantilena! Gitta Gradova, pianist, played the Grieg concerto with fine freedom, fire and poetry, earning four well deserved recalls; she is making a name for herself, like Carreno, as "The Amazon of the Piano!"

The closing Franck symphony in D minor was an outpouring of tone, of temperament and sustained expression in every phrase, thanks to conductor Mengelberg, who was often recalled at the close of the work.

Attention to the Philharmonic Society's eighty-sixth anniversary has been general, not only in musical circles, but among daily newspapers, literary periodicals, etc. Mr. Gilman printed a long notice in the Herald Tribune of December 4, with sketch of early days, quoting critics of other times, the program of February 11, 1841, and other interesting matters, all in highly entertaining vein. While not the oldest orchestral organization in the world (London, Vienna and Leipzig coming first), it is the oldest in America, with a long history of splendid achievement.

Philomela Chorus

One of Brooklyn's most active choral organizations, the Philomela Women's Chorus, Etta Hamilton Morris, conductor, gave a concert at the Academy of Music of that borough on December 8. The affair proved to be one of considerable interest, for these lady choristers, under the enthusiastic direction of their leader, did work of a really high order. The performance of a varied program gave evidence of careful training.

Fred Patton was the soloist. In singing songs of Handel, Mozart, Wagner, Schumann and of composers of a later date and of lighter turn of mind, he exhibited the same fine rich baritone which, along with his intelligent musicianship and pleasing presence, has won for him so much popularity. Mrs. Edgar Stillman Kelly, president of the National Federation of Music Clubs, of which the Philomela is a member, was present and, on invitation of Mrs. Morris, gave a short address.

Alice McNeil played the accompaniments for the chorists and for Mr. Patton's solos.

Sylvia Lent

An enchanting little figure in a white dress hemmed with petals of pink was Sylvia Lent when she appeared in recital



ALICE VAIDEN,

pianist, who has been well received by public and press on a tour of the Pacific Coast as accompanist for Nina Morgana, soprano of the Metropolitan Opera Company.

at the Town Hall on December 8. A large and enthusiastic audience justly applauded the numbers of a difficult program, and the beautiful young artist acknowledged each recall with delightful bows.

Of particular interest among Miss Lent's offerings was Mario Castelnuovo-Tedesco's Concerto Italiano, which was being played for the first time in New York. It proved a difficult number, and one in which the young violinist demonstrated in no uncertain terms her technical skill, as well as her brilliancy of style. Nardini's concerto in E minor was played with taste and feeling; her tone was large and her use of the bow fluent. Miss Lent chose Chausson's Poème for her third appearance, and gave that beautiful composition a musical and tonally rich interpretation.

Her final group consisted of shorter numbers; one of them, Barcarolle, is a recent composition from the pen of (Continued on page 28)

STUART MASON

Conductor of the People's Symphony Orchestra, Boston

Seasons 1925-26 and 1926-27

A sound musician with a fine sense of orchestral values.

—Warren Storey Smith, *Boston Post*.

For his part Mr. Mason conducted with new found force and freedom, practised in the music of the day, stirring to it, laying his will upon the orchestra and finding it a responsive instrument.

—H. T. P., *Boston Transcript*.

Mr. Mason's interpretations of Weber's Euryanthe overture and of Beethoven's C minor symphony were thoughtfully conceived and sensitively imagined.

—P. R., *Boston Globe*.

To hear yesterday through Weber's Overture to "Euryanthe," the Fifth Symphony of Beethoven and the second Roumanian Rhapsody of Mr. Enesco was to hear all three read with unfailing intelligence and sensibility; and all three read with a discriminating regard for intrinsic substance and characteristic voice. . . .

How well Mr. Mason chose and measured the tone for the "mysterious" episode in Weber's Overture; how skilfully he beat up the Finale; how clear, just and many-voiced sounded Beethoven's Symphony from his hands; how effective he made Mr. Enesco's stark melodies and vivid rhythms. . . .—H. T. P., *Boston Transcript*.

The People's Orchestra under Mr. Mason, has learned many things. The ability to sing a melody both expressively and with musical beauty is a new accomplishment. So is the power to give a melody its proper plasticity. To attain forcefulness in loud passages without harshness of tone is a fine feature that must have cost much work. So as the orchestra stands today, Mr. Mason could make it do justice to his delightful reading of the symphony. He hears this music romantically, poetically, but with never a hint of rant or extravagance. . . . Every bar of the andante-andante it moved, if you please, not adagio—he made every bar sing as it should. . . . The orchestra accompanied Miss Lewis with skill and taste. In Tchaikowsky's "Romeo and Juliet" they achieved a fine sonority. . . . The audience was large and enthusiastic.—R. R. G., *Boston Herald*.

Mr. Mason and the orchestra can congratulate themselves on the conspicuous artistic success of their share of yesterday's concert. Never has the People's Symphony sounded so well as it did in the allegro of Schubert's symphony. Never has it played with a rhythm at once spirited and flexible, as it did in Rimsky's

"Spanish Caprice". . . . It has always been obvious that he (Mr. Mason) is a thoroughly sound musician, with a broad and sane musical training. His subtle taste and sensitive feeling for melody and rhythm have always endeared his conducting to those who set a high price on refinement. . . . What one relished most of all was Mr. Mason's fine sense of tonal values which enabled him to show off the admirable qualities of his orchestra.—P. R., *Boston Globe*.

Stuart Mason's sound musicianship was again in evidence, and his choice of numbers served to emphasize the fine capabilities of the orchestra, which has improved to a marked degree during the past months under his baton. The playing in the overture and caprice was particularly brilliant.—*Christian Science Monitor*.

The purely orchestral numbers of the program included the ever welcome Unfinished Symphony of Schubert, played in accordance with the lofty standards to which Stuart Mason has raised this orchestra—indeed, the performance would have reflected credit on any orchestra and any leader. Songful warmth also marked the performance of Tchaikowsky's Romeo and Juliet, which was played with admirable tonal balance and euphony. . . . The audience was deservedly enthusiastic, recalling the conductor many times. More than a word of praise is due Stuart Mason for the present high estate of the People's Symphony Orchestra. . . . As a conductor, Mr. Mason has proven himself a discriminating musician of fine intellectual insight, and a versatile interpreter of subtle poetic feeling. Invariably, moreover, his readings are stamped by a sure sense of design and by unfailing taste. The progress of this orchestra under Mr. Mason's direction augurs well for the seasons to come.—J. C., *Musical Courier*.



Photo by Mishima, Boston

Address all communications to STUART MASON

296 HUNTINGTON AVENUE

BOSTON, MASSACHUSETTS



HORACE BRITT

in New York Recital
Nov. 30, 1927

Post—

He played the Schumann numbers in a way that brought out all their romantic beauty and, with Edith de Lee at the piano, was delightful in Handel and Beethoven sonatas, while his brilliant virtuosity shone in the contrasting Lalo music.

Times—

Mr. Britt, playing a dulcet-toned instrument of Gabrielli, gave light touch to the sonata of Beethoven. The Lalo excerpts shone in contrast by Gallic and elegant virtuosity.

Herald Tribune—

He is a skillful and experienced musician, playing with a good smooth quality of tone and notable technical skill.

American—

His sincere and earnest musicianship was never in question yesterday.

ECHOES FROM SPAIN

His tone is full and sympathetic. He expresses himself with emotion and has a perfect style of delivery.

Barcelona "La veu de Catalunya."

His success with our public was an absolute triumph.

Barcelona "La Publicitat."



Questions About Piano Study Answered

By Alexander Raab

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—Which style of touch is it best to use in playing rapid staccato runs?—D. L. B.

A.—Rapid passages cannot be played in any pure staccato touch. Finger, hand, or arm staccato, all require more time for adjustment between tones than a rapid passage permits. I would advise that you practice slowly the passage you wish to play staccato, using a firm legato touch. When you feel that it is "well in hand" try to play it (still slowly) in a way which can best be described as "with thrown fingers." The result will be a "non legato" (quasi staccato) which will come as near to a real staccato as it is possible to achieve in rapid runs. Special care should be taken when practicing with thrown fingers that you do not lose a feeling of "contact" with the keys.

The Ernest Toys' Fall Season

The Ernest Toys—violinist and vocalist-pianists respectively—opened their fall season with an engagement with the Woman's Club of Libertyville. Later they filled seventeen engagements in fourteen days throughout the State of Kansas, under the auspices of the University, and upon their return to Chicago they filled two engagements, one at the Y. M. C. A., and one for the Beverly Hills Woman's Club. On November 28 they played for the Austin Woman's Club in Chicago and early in December went to St. Louis for a series of four dates, one with the Philharmonic Orchestra in Belleville. These artists are again building up their teaching connections in Chicago, maintaining a studio in the Lyon & Healy Building as well as a branch studio in Beverly Hills.

Gordon Campbell Popular in Double Capacity

Besides his coaching and teaching at the Chicago Musical College, Gordon Campbell is constantly in demand as accompanist and assisting artist. He recently appeared in that double capacity with Vera Poppe, cellist, in recital at Elkhart, Ind., and with Richard Bonelli, baritone of the Chicago Opera Company, in Oklahoma City, Okla.

Helen Mueller, contralto, a Campbell pupil, who recently joined the faculty of Lawrence Conservatory of Music at Appleton, Wis., gave a successful recital there this fall, when her program consisting of a group of old Italian, a group of Hugo Wolf, a French and an English group, all of which were artistically sung.

Music for Christmas

The National Bureau for the Advancement of Music sends out its latest publication entitled Music for Christmas, a booklet containing suggestions for presenting community Christmas programs. The booklet describes the result of the experience of the National Bureau in encouraging the presentation of such programs and it gives long and complete lists of music useful for Christmas. The descriptions of each piece of music are careful and complete, and the prices are given as well as the names of the publishers. There are also lists of phonograph records and piano rolls.

S. P. A. M. Issues New Music

The Society for the Publication of American Music has just issued two orchestral works with scores and parts. These are Leo Sowerby's suite From the Northland, being impressions of the Lake Superior country, and Howard

Hanson's Lux Aeterna, a symphonic poem for full orchestra with viola obbligato.

Louise Gude Carrying on Proschowski Work

The value of an assistant teacher carrying on the work of a teacher, giving master classes in a city, is of the greatest importance. In Los Angeles and San Francisco Louise Gude, who was a student and assistant teacher to Frantz Proschowski in Berlin and later in Los Angeles, is carrying on that well known New York vocal teacher's work in a remarkable manner. According to Mr. Proschowski, Miss



LOUISE GUDE

assistant teacher to Frantz Proschowski in Los Angeles and San Francisco.

Gude's pupils are known as soloists in opera, concert and church work throughout California. Mr. Proschowski's school of singing in Los Angeles is being conducted by Miss Gude, and her assistant teacher, in a most satisfactory way. Miss Gude's own school in Los Angeles has added many important subjects, such as the study of the instrument, foreign languages, acting, theory and harmony. This enables the serious student to become equipped with a thorough fundamental education before entering upon a professional career in the East.

Miss Gude's studios are filled to over-flowing with pupils, which is a good indication of the standard of work done. Mr. Proschowski will return in the spring to Los Angeles, the definite date to be announced later.

Prague Teachers' Chorus to Visit America

The Prague Teachers' Chorus, conducted by Metod Dolezil, will come to America early in 1929. Mr. Dolezil is a professor at the Prague Conservatory of Music. The chorus has for membership sixty school masters of all ranks, from university professors to grade school teachers. It is looked upon in Czechoslovakia as a national institution and is frequently called upon to perform at important functions of the government and the city of Prague. The visit to this country will be coincident with the tenth anniversary of the Czechoslovakian Republic. The chorus is being brought here by M. H. Hanson, who was responsible for the first American visit of the Vatican Choir eight years ago. This choir is now making a second tour of the United States.

Jacob Gegna Pupils to Give Recital

On December 16, at Carnegie Chamber Music Hall, pupils of Jacob Gegna, violinist and teacher, will be heard in recital.



CURTIS GROVE

says this is the way he enjoys tea. The snapshot was taken recently when the lucky baritone was entertained aboard the Miss Elco with (left to right) Rosa Low, Anna Case and Queena Mario. Mr. Grove will be heard in his New York recital at the Town Hall on New Year's Day, when the baritone, who has specialized in the German Lieder, will offer the Schumann Dichterliebe in two groups. He also will sing the aria, It Is Enough, from Mendelssohn's Elijah, two songs by Grieg, another by Tschakovsky, and a selection by Nicolai Mednikoff, pianist. (Photo by Keystone View Company)



CARMELA PONSELLE,

who will sing Santuzza in *Cavalleria Rusticana* with the Metropolitan Opera Company for the first time on December 16. This also will mark the first performance of this opera at the Metropolitan this season. (Photo by Mishkin)



N. LINDSAY NORDEN,

who directs the Sunday evening musical services at the First Presbyterian Church of Germantown, Pa. He uses quartet, harp and violin, and a group of trained chorus voices. The congregations have constantly increased since the beginning of these programs in October, and interest in these unique offerings is manifest. Mr. Norden gave similar services at the Second Presbyterian Church, Philadelphia, prior to his going to the First Church in Germantown, and has gradually built up the interest of the public in good church music through such programs.



CANTOR JOSEPH ROSENBLATT,

tenor, who will be heard at Town Hall on the evening of December 24. (Photo © Oxford, New York.)



EDWARD JOHNSON,

(at the left), his accompanist, Blair Neale, Mrs. W. H. McMurdo, prominent in San Jose musical circles, and V. I. Shepherd, western manager of the Wolfsohn Musical Bureau of New York, Inc., snapped by a reporter at the station on the party's arrival for Mr. Johnson's concert at San Jose, Cal., on November 17.



THEODORE VAN YORN,

teacher of voice, who for thirty years has achieved success in recital, concert, oratorio and with orchestra. Many of his pupils are prominent throughout the United States in various singing or teaching capacities, and because of his wide experience in these fields he has much to offer beginners and professionals.



VICTOR LABUNSKI,

Polish pianist and composer, whose piano transcription of Bach's Sixth Violin Sonata was played on November 28 by Mieczyslaw Munz at his Carnegie Hall recital.



EDWIN SWAIN

photographed while on a recent concert tour which resulted in many encomiums—the public, musicians and newspaper critics uniting in their praise of the fine art displayed by the baritone.



THE DAYTON WESTMINSTER CHOIR,

which will resume its tour early in January, when thirty-five concerts will be given between January 4 and February 13 in the middle west and south. The early tour, which the choir completed two weeks ago, was the most successful it has ever made. In St. Louis there was a paid attendance of 9,004. One of the outstanding performances was a special concert given in Washington, D. C., for the Diplomatic Corps.

Pictorial Biography of Johannes Brahms, May 7, 1833-April 3, 1897

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The accompanying pictorial biography of Johannes Brahms gives a vivid insight into the life and personality of the great modern classicist, portraying him as a man of simple habits, a straightforward, child-like personality, of a quaintly humorous turn of mind, a convivial companion and true friend, a lover of children (though he lived and died a bachelor), and an artist whose life of sixty-four years was without a blemish.

This was primarily the object of the compiler, who has given, in a series of illustrations which he has elucidated with appropriate and in many cases singularly happy and facetious remarks, a succinct and intimate narrative of the life of Brahms, the man. He has not gone into the significance, the position and the influence on the art of music of Brahms as a composer. Consequently a few remarks along those lines seem to be appropriate in presenting this collection of pictures.

It can hardly be said of Brahms that he was an innovator, in the sense that Bach, Beethoven, Wagner and Berlioz were. He accepted the worth of the work of his distinguished predecessors at its full value; especially that of Beethoven, whom he frankly emulated in spirit, form and melodic conception. His works are fraught with much of the depth, dignity and ascetic purity of melody that were characteristic of the great master of Bonn, to which are added the rich polyphony of Bach and the ardent glow of the romantic Schumann.

And yet his most hostile critics—and there have been many such—have never

BRAHMS, THE COMPOSER

taxed him with lack of originality. The reason for this lay in the fact that Brahms had a real and portentous message for the musical world. He saw fit to convey it along lines that seemed best to him, rather than to spend himself in the effort to be "different" and sensationally "modern"—an effort that has, unfortunately for the future of music, been very much in evidence among composers since Wagner's time.

That Brahms' idea was the correct one will probably be proven when his works will be seen to have outlived by centuries those of the so-called moderns. Intricacies of rhythm, harmonic and melodic eccentricities, complexity of tonal coloring and the various other attributes of modernistic music will never take the place of the sheer beauty and richness of content found in the works of the classic masters. Cultivation of the beautiful is the main business of every art, and it is a grave question whether generations of the far future will be able to point to any Phidiases, Raphaels, Michaelangelos, Salvator Rosas, Beethovens, Mozarts and Wagners of the twentieth century.

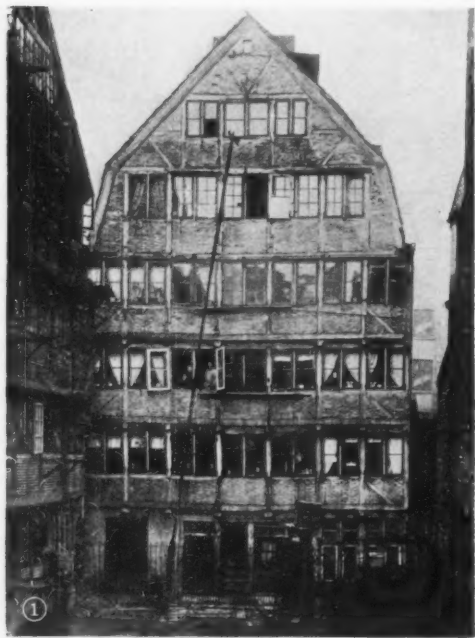
There are those that consider Brahms didactic, "academic" and, in spots, even dry. The fault lies with them, not with the composer. True, his inner meaning is not always patent or easily accessible as in the case of Tchaikowsky, Chopin, Dvorak or even Wagner in his more melodious

flights; but the intelligent, musically cultured listener will find in Brahms a depth, a serene beauty, an earnestness and majesty that caused Hans von Bülow to count him the third of the great B's of music—Bach and Beethoven were the others. A thorough familiarity with such works as the Requiem, the first symphony, the F minor piano quintet, the B major trio, the B flat piano concerto, the string quartets, the violin concerto and the wonderful songs (not to mention many others of his works) will soon dispel the idea that Brahms was a stolid academician.

Criticism also has been made at times of the Brahms orchestration. It has been characterized by some as thick, heavy and opaque. It is true that his instrumentation lacks the brilliancy of Wagner's and Tchaikowsky's, and to some extent the perspicuity of Mendelssohn's and Weber's; but, as has been pointed out, the third great B was not striving for effects; he was not catering to popularity. He was preoccupied only with what he had to communicate, and that was deep, sincere and at times somber and gloomily glowing. His devotees contend that his orchestration was designed to portray colorfully these qualities, and mature reflection and repeated hearing will tend to confirm that claim.

All in all, Brahms' pages represent music that requires study, but once understood it amply repays the student. He that has learned to know and love Brahms has possessed himself of a priceless treasure.

THE EDITOR.



(1) THE HOUSE OF BRAHMS' BIRTH IN HAMBURG. In a poor, narrow street, in a poverty stricken district of Hamburg, is situated the house in which Johannes Brahms was born. Here, on May 7, 1833, in a dim, small, back room, the master first saw the light of day.

(3) CHRISTIANE BRAHMS, MOTHER.

(Photograph Taken in the Middle of the '60s).

In 1830 the twenty-four-year-old Jakob Brahms married Christiane Nissen, seventeen years his senior, who was a gentle, frail, and slightly lame spinster. In spite of this failing Mme. Brahms was untiringly active, and helped to support the family by conducting a small business. Three children were the issue of this marriage; Johannes Brahms was the second. The master had a most sentimental love and devotion for his kindly mother, to whom he erected a magnificent monument in the form of his German Requiem.



(2) JOHANN JAKOB BRAHMS, FATHER.

(Photograph Taken in the Middle of the '60s).

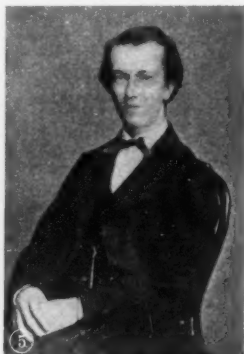
Jakob Brahms was born in 1806, the son of a pawnbroker and antique dealer, who at the same time conducted a tavern in a rural district. His extraordinary love for music compelled him to run away from home three times, until at last he was permitted to take up the uncertain profession of a musician. He proceeded to Hamburg, became a flügelhorn player in the militia, and later contra-bass player at the Municipal Theater. It is to the credit of Brahms' father, that he immediately recognized the extraordinary gifts of the little Johannes, and that he procured for him the instruction of the excellent pianist Cossel and the eminent theory teacher Marxsen. With the latter Brahms was later united in a most devoted friendship.



(4) ELISABETH BRAHMS, SISTER.

(Photograph Taken in the Middle of the '60s).

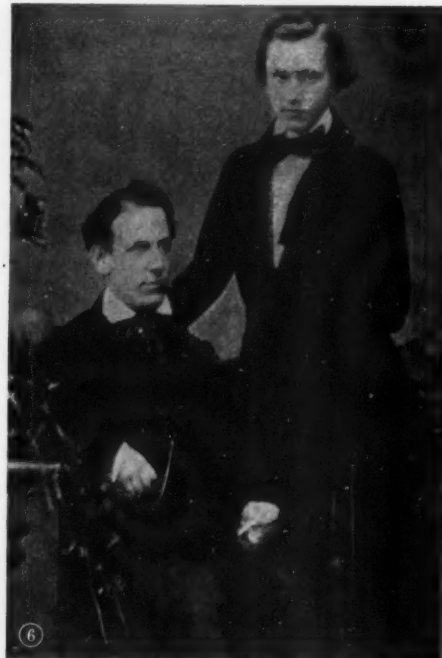
Elisabeth Brahms, the older sister of the master, was born in 1831. The composer used his very first savings to support his sister, as well as his mother, who one year before her death, in 1865, was separated from the father. Elisabeth Brahms became the wife of a sixty year old widower, a watchmaker, Grund, who at the time of this marriage was already blessed with six children.



(5) FRITZ BRAHMS, BROTHER.

(Photographed in the Middle of the '60s).

Brahms' younger brother, (born in 1835), who was nicknamed in Hamburg "the false Brahms," early devoted himself to the mastery of music. His uncontrolled artistic temperament found its outlet in a passion for travel and adventure. In the course of his wanderings he got as far as Venezuela, but never amounted to more than a piano teacher. Nevertheless Fritz Brahms was very much impressed with his own worth. Once, on being asked what his great brother was doing, the young, attenuated piano teacher, answered with naive surprise: "Whom do you mean? Why I am the greater of the two."



(6) JOHANNES BRAHMS (STANDING) AND EDUARD REMENYI.

(Photographed in 1853).

In 1853 young Brahms undertook a concert tour with the gifted Hungarian violinist, Remenyi, in the course of which he got as far as Hanover, where he met the then twenty-two-year-old, but already very famous, Joachim. On the trip, in the little town of Celle, the two artists found a piano that was tuned so hopelessly low that Brahms, Remenyi refusing to tune his violin so low, was compelled to transpose the entire program (on which was Beethoven's C minor sonata) a half tone higher. Joachim, who immediately recognized the gifts of the young composer, wrote to a friend: "Brahms has a most exceptional composition talent, and a nature which can reach the highest development only in absolute seclusion; pure as a diamond, soft as the snow." The great master violinist later became one of the select few who were admitted to the circle of Brahms' intimate friends, and throughout the life of the composer he exerted his great influence on behalf of a better understanding and appreciation of his works.

Nevertheless Fritz Brahms was very much impressed with his own worth. Once, on being asked what his great brother was doing, the young, attenuated piano teacher, answered with naive surprise: "Whom do you mean? Why I am the greater of the two."

Pictorial Biography of Johannes Brahms, May 7, 1833-April 3, 1897



(7) JOACHIM IN HIS YOUTH.
(Lithographed by E. Kuhnelt).

Joachim came, as did Haydn, Liszt, and the poet Nikolaus Lenau, from Burgenland, that little territory lying between Austria and Hungary which in the Peace Treaty of St. Germain fell to Austria. Although Joachim was German in his innermost soul, he never denied that a drop of Hungarian blood also flowed through his veins. He was wont at times to disregard strict self-discipline and to play like a gypsy. He incorporated some of these improvisations in his Hungarian concerto for violin. Joachim not only numbered among Brahms' truest friends, but he was also one of the best interpreters of his works. The fame of the eminent violin virtuoso was based chiefly on his matchless interpretations of works by Brahms and Beethoven. As an interpreter of classical solo and chamber music works he has never been surpassed, and probably not equalled. As a child prodigy he appeared at important concerts in Leipzig in 1843 and was hailed as a finished artist. The following year he appeared in London, first at the Drury Lane Theater and later at a Philharmonic Concert. The English press was unanimous in its astonishment at his musicianship.



(8) JOHANNES BRAHMS
IN 1853.
(Silver print by J. J. B. Laurens).

Joachim sent the twenty-year-old Brahms to Schumann with a letter of introduction. Upon the arrival of the young composer Schumann made the following entry in his diary: "A visit from Brahms, a genius;" and to Joachim he wrote: "He is the one that had to arrive." A few weeks later there appeared in the *Neue Zeitschrift für Musik*, Schumann's famous article "New Paths." In it he wrote: "New blood has arrived; over the cradle the graces held watch. His name is Johannes Brahms. In his life journey, which will bring laurels and palms, his contemporaries will greet him as a man of great strides." At Schumann's behest the music loving painter, Laurens, executed this silver print of the young musician which, in its still almost childlike appearance, made a most attractive impression. The picture found a place in Schumann's studio. That Schumann's friendship and works had their influence on Brahms' development is discernible in many of his later works, which exhibit much of the romantic spirit, breadth and sweep of theme, with which the works of the arch romanticist are replete.



(9) JULIUS STOCKHAUSEN.
(Lithographed by Cannon in 1854).

The well-known singer, vocal pedagogue, and choral director, Julius Stockhausen, was one of Brahms' most faithful friends. This artist, who was especially famous for his interpretation of Schubert Lieder, was also one of the first to procure recognition for Brahms' lyrical compositions. In 1859, Stockhausen, Joachim and Brahms gave joint concerts in Hamburg with extraordinary success.



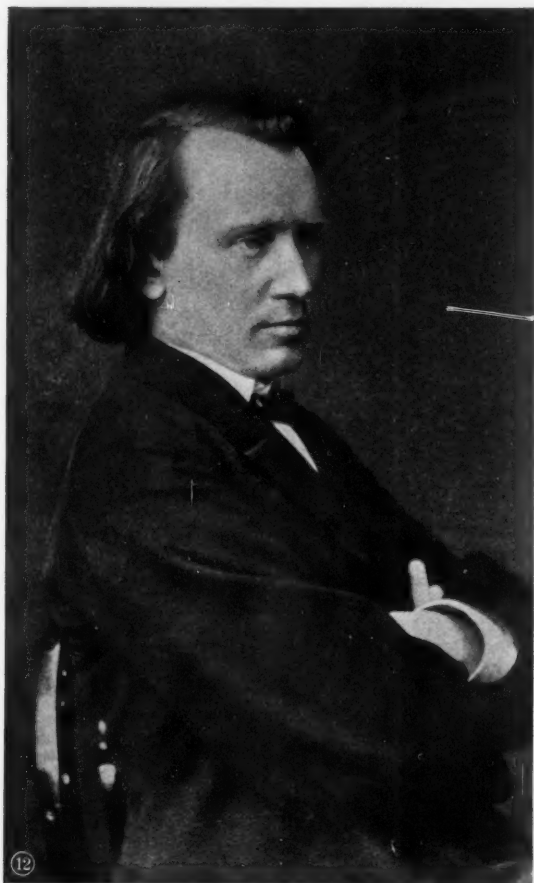
(10) JOHANNES BRAHMS.
(Photograph Taken 1861-2).

Young Brahms, besides composing, was also active as a pianist and conductor. In 1861 he held the post of leader of the Women's Chorus in Hamburg. Numerous songs and choral works, as well as the gentle, lovely, B flat sextet, were composed during this time. In September, 1862, Brahms migrated to Vienna.



(11) JOHANNES BRAHMS.
(1866-67).

Max Kalbeck, Brahms' friend and biographer, deems this picture one of the best and most striking of the master. At the time of this photograph Brahms was completing his German Requiem, the work which was to bring him his first universal fame.

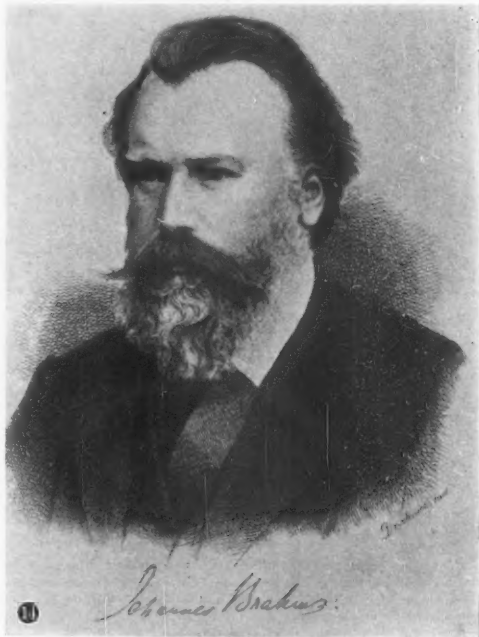


(13) JOHANNES BRAHMS
(1877-73).

After Brahms had conducted the celebrated concerts of the Wiener Gesellschaft (from 1871-74) he continued to reside in the Donau City as a private citizen. He completed his First Symphony (C minor) in 1876, and the Second Symphony and the violin concerto in 1877 and 1878. The appearance of Brahms at this time is described by Florence May, English pianist, later Brahms' biographer, in the words, "He was of the blond, German type, with light, sleek hair. His most distinguishing characteristic was the mighty head, with its forehead that bespoke genius. The blue eyes were remarkable for their expression of intense, soulful concentration."

(12) JOHANNES BRAHMS.
(1868-69).

On December 1, 1868, the first performance of the first three movements of the German Requiem was given in Vienna. Brahms' friend, the renowned surgeon, Billroth, wrote of this concert: "His Requiem is so inexpressively lofty that it by no means found immediate recognition. Both hissing and clapping were passionately indulged in. It was a battle of parties; ultimately the applauders won." Brahms himself was somewhat shaken by the questionable reception of the work. He sent the score of the Requiem to his old teacher, Marxsen, with the request that he call attention to any mistakes it might contain.



(14) JOHANNES BRAHMS.
(From an Etching by Droehmer, About 1880).

In the summer of 1878 Brahms wrote to a woman friend from Poertschach in Kaernten, where he was spending his vacation: "It is too bad that there is no barber here and I must let my beard grow." When the master returned from the country his friends scarcely knew him. The smooth-faced youth had developed into a bearded man who seemed to be proud of his profuse hirsute growth. But soon the blond beard began to show the first gray threads.

Pictorial Biography of Johannes Brahms, May 7, 1833-April 3, 1897



(15) JOHANNES BRAHMS.
(In the Middle '80s).

The fame which at the beginning had come but slowly and haltingly was unreservedly accorded to him as a fifty-year-old man. Following honorary doctor degrees from the universities of Cambridge and Breslau came the bestowal upon him of the Austrian Order of Leopold and the honorary citizenship of the City of Hamburg. Brahms acknowledged these honors in words which show that he was greatly, even excessively, moved by them. But soon the natural self-esteem of the master made itself felt again, and in a letter to the young Vienna critic and musical esthete, Hanslick, Brahms wrote: "The creation of a pretty melody gives me more pleasure than an Order of Leopold, and if I succeed in producing a symphony, it means more to me than all the rights of an honorary citizen."



(19) HANSLICK AND BRAHMS.
(Caricature in the Vienna Figaro, 1890).

Dr. Eduard Hanslick, author of the fundamental esthetic treatise, *The Beautiful in Music*, was regarded as one of the most feared critics of the second half of the last century. His biting pen spared neither Wagner, Hugo Wolf, nor Bruckner. Even Johann Strauss did not find favor with the formidable reporter of the *Neue Freie Presse* in Vienna, and in a vein of bitter humor Hanslick characterized the compositions of the waltz king as waltz requiems. Brahms was about the only living composer who was recognized by Hanslick. Hanslick unreservedly expressed his admiration for the works of his great friend—the critic numbered among the few intimates of Brahms—which was not of great benefit to Brahms, since Hanslick was known for his blind and furious arraignment of anything and everything that was new in music.



(17) BRAHMS ON THE WAY HOME FROM THE
"ROTE IGEL."

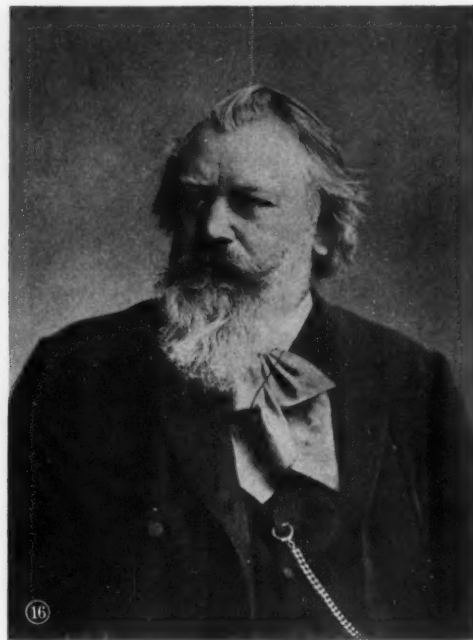
(Silhouette by Otto Boehler).

The favorite inn of the inveterate bachelor Brahms was the old fashioned Rote Igel. Here for many years, in a dingy, smoky, back room, the master was wont to take his lunch, and even Brahms' guests, the Landgraf of Hessen, or Joachim, had to eat with him in the company of cab drivers and laborers. The above picture by Dr. Boehler of Vienna, who was famous for his silhouettes, shows the master on the way home from this inn. With his hands behind his back, a cigar in his mouth, his hat tilted back on his neck, overcoat open, and the ever-short trousers turned up, Brahms is striding homeward in comfortable mood.



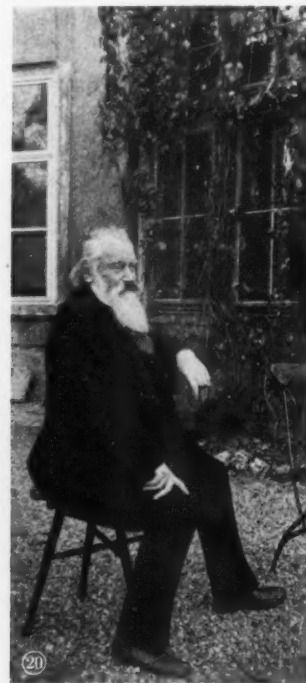
(18) JOHANNES BRAHMS.
(About 1890).

About 1890, soon after the completion of his G major quintet—after the performance of which Billroth cried enthusiastically: "I have often pondered over what is real human happiness; well today, in listening to your music I was happy"—Brahms experienced a condition of intellectual slackness and fatigue. "He dismissed the thought of composing anything or that he would ever do so again" (Billroth), and he said to a friend: "Lately I have plagued myself to no purpose; heretofore I never had to do that, ideas always came to me so easily." The master's fatigue is clearly shown in the above picture in the unsteady glance of the formerly sharp, clear eyes.



(16) JOHANNES BRAHMS.
(In the Latter '80s).

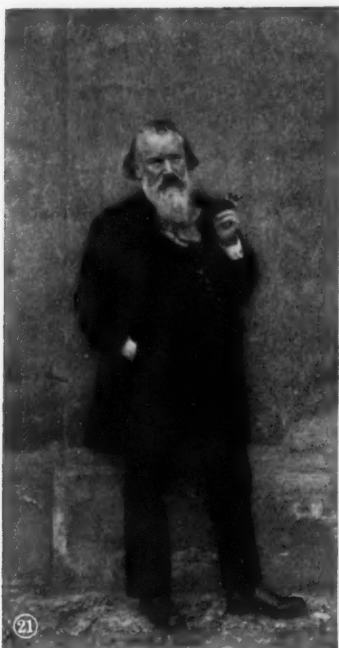
The creator of the Fourth Symphony. Of the first performance of this work a Vienna critic wrote: "After each movement intense and prolonged cheering rang through the hall; at the conclusion the composer was recalled innumerable times. . . . The Finale stands by itself in symphonic literature both modern and old." About this time also came the Double Concerto for violin and violoncello with orchestra. The latter work, probably because of its great difficulty, abstruseness of content and lack of popular appeal, has found relatively few exponents, even among the ablest instrumentalists. It was the works of this type, which Brahms occasionally wrote, that gave adverse critics the opportunity to qualify him as "academic" and dry.



(20) BRAHMS SEATED IN HIS
GARDEN.
(Photographed by Maria Fellingner, 1894).

A number of excellent snapshots of the master were produced in his last few years of life. Brahms was not averse—as Mandyczewski told me—to being photographed by his friends as, following a secret resolve, he procured a number of copies of each amateur photograph for the purpose of disseminating them in lieu of answers to his countless unknown admirers who bombarded him with letters. Among the most intimate and charming of these snapshots are the ones made by Frau Dr. Fellingner. This picture has not been published hitherto.

Pictorial Biography of Johannes Brahms, May 7, 1833-April 3, 1897



(21) BRAHMS WITH HIS CIGAR.

(Photographed by Maria Fellingner about 1894).

Dr. and Mrs. Fellingner came to Vienna in 1881. Through a letter of introduction from Clara Schumann the couple became acquainted with Brahms. Very soon a deep friendship arose between the master and this charming couple (Mrs. Fellingner was the daughter of Mendelssohn's friend Josephine Lang); they were among the few in whose company Brahms allowed his jovial temperament full sway. This is the first publication of the above picture.



(22) BRAHMS' COUNTRY SEAT IN ISCHL, SALZKAMMERGUT.

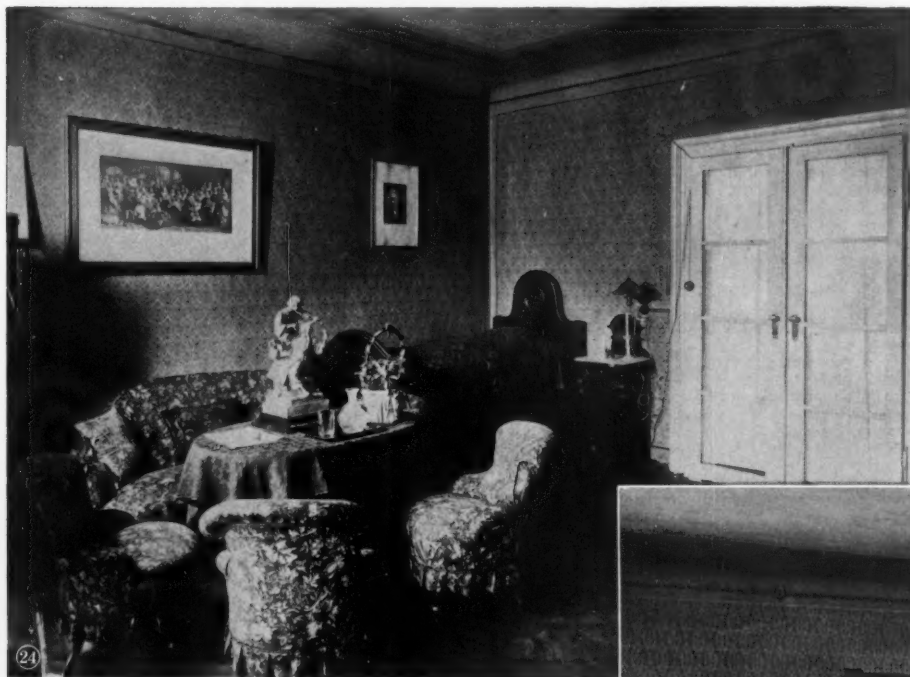
From the year 1889 Brahms spent his summers in Bad Ischl, in the center of the Austrian Salzkammergut. The little house in which he regularly resided lay on the outskirts of the town near the river Traun, whose murmuring helped put him to sleep. Here Brahms lived among his true friends. Johann Strauss, Jr., Billroth, Miller of Aichholz, and the composer Karl Goldmark, stopped here, some in Ischl proper, others in neighboring towns. The appearance of the master, who was always hatless no matter what the weather, invariably created much comment, particularly as Brahms was frequently followed by a long chain of children whom he was in the habit of rewarding for the execution of specially droll antics.



(23) BRAHMS' HOME IN THE KARLSGASSE IN VIENNA.

(Photographed by Paul Frankenstein).

From 1872 up to the time of his death Brahms lived in a stately mansion, Karlsasse No. 4, adjoining the magnificent Karlskirche built by Fischer of Erlach. Only a few steps away Franz Schubert had lived half a century earlier. Here Brahms occupied as tenant first a two room apartment, and later one of three rooms on the third floor. The ladies who were his landlords, especially the widow of the author Dr. Truxa, who had occupied the house since 1887, took pains to make the home life of the bachelor as agreeable as possible. (Ed. Note—At the bottom of picture are the words "House in Which Brahms died.")



(24) BRAHMS' BEDROOM IN THE KARLSGASSE, VIENNA.

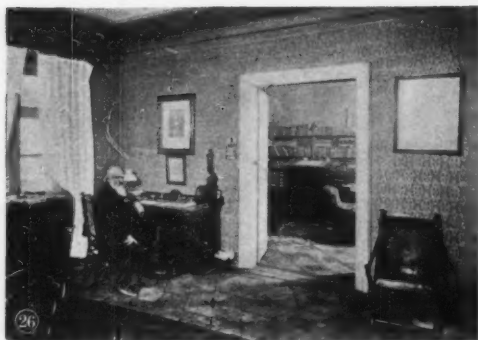
The room in which Brahms slept and in which death overtook him on April 3, 1897. The upholstered furniture of flowered design was used occasionally only by the maid who spread articles of newly cleaned clothing upon them. One glance at the bedroom reveals the master's love of scrupulous order. Every single article in the apartment of the composer had its permanent place, from which he never permitted it to be moved. Only once in a while would Brahms forget to close a bureau drawer. But on all such occasions a torn glove or something of that sort would be visible so that Mrs. Truxa could not help seeing it immediately. When on the following day the master would find the article mended he would pretend to be greatly surprised.



(25) BRAHMS' SITTING ROOM IN THE KARLSGASSE, VIENNA.

On the left is seen the comfortable rocking chair in which Brahms' visitors would have to seat themselves, while Brahms always sat on the chair which is seen shoved under the table. Originally Brahms possessed a grand piano which had belonged to Robert Schumann, but later he presented the instrument to the Society of the Friends of Music; after that he used an excellent grand made by the piano manufacturer Andreas Streicher, a famous friend of Schiller's. On the piano, which the master never used to open, there were always strewn innumerable articles of small dimensions. On the right, in the foreground, stands Brahms' writing desk, and before it the comfortable chair which Brahms used when he found himself compelled to write a letter. On the wall next to the Sistine Madonna is a relief of Bismarck, which the master caused to be decorated with a laurel wreath, although as a general thing he was not in favor of such "honor vegetables." Beethoven is enthroned over the piano as the guiding spirit of the household.

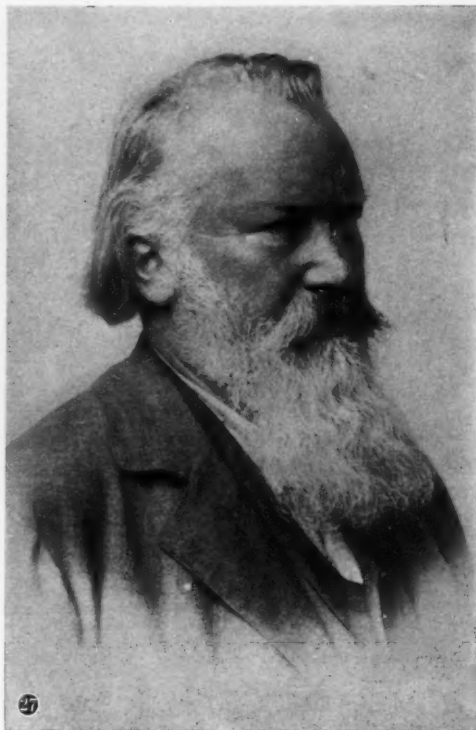
Pictorial Biography of Johannes Brahms, May 7, 1833-April 3, 1897



(26) BRAHMS' SITTING ROOM WITH A VIEW INTO THE LIBRARY.

(Photographed by Maria Fellingner).

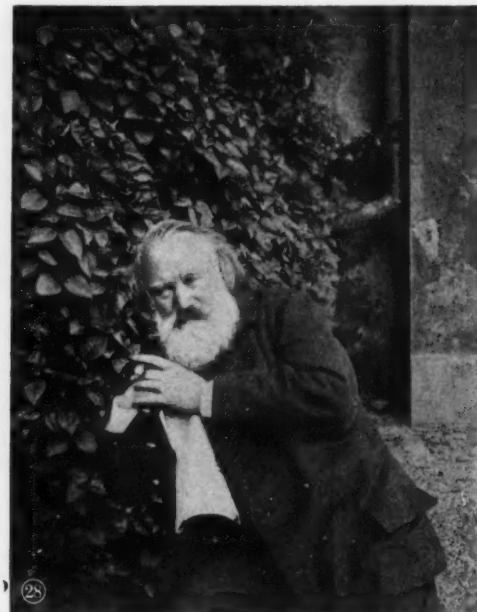
To coax Brahms to his writing table a little stratagem had to be employed, because the master never would sit down before it voluntarily or cheerfully. Consequently Mrs. Fellingner hit upon a somewhat unusual expedient for the purposes of this picture. She cut the composer's figure out of a duplicate of photograph No. 20 (shown herein), incorporated it in a photograph of the sitting room, and then rephotographed the picture as a whole. The outlines of the inserted photograph can be plainly seen about Brahms head and thigh. The master is said to have been highly amused when he discovered this clever forgery. The open door of the sitting room affords a view into the third room of Brahms' apartment, the library, where Brahms, who was a passionate reader, spent many hours each day. (This is the first publication of this photograph.)



(27) JOHANNES BRAHMS.

(Photographed by Miller von Aichholz, December, 1895).

One of the best pictures of Brahms during his last years. It was taken in the master's home in Karlsbad.



(28) BRAHMS IN THE GREENHOUSE.

(Photographed by Maria Fellingner, June 15, 1896).

One of the last pictures of the master. The face has lost its freshness and firmness. The healthy, tanned complexion has given place to a sickly pale yellow color. Nevertheless Brahms indignantly disregarded the entreaties of his friends that he take care of himself and obey the doctor's orders. "It is of no consequence," was his usual answer to all well-intended advice. Brahms, who had never in his life been ill, would not admit that the continually increasing symptoms of illness were evidence of a serious malady.



(29) THE HOUSE "ZUR STADT BRUSSELL" IN KARLSBAD.

(1896).

Stricken with a serious gall bladder and liver complaint, Brahms was compelled in the fall of 1896 to take the cure in Karlsbad. Mandyczewski, who knew the master's aversion to letter writing, sent him a card with the request that he underline the words that applied to his condition. The card bore the following:

"I feel { very well
 { well
 { pretty well
"I like it here { very well
 { well
 { not particularly
"The weather is { fine
 { good
 { bearable"

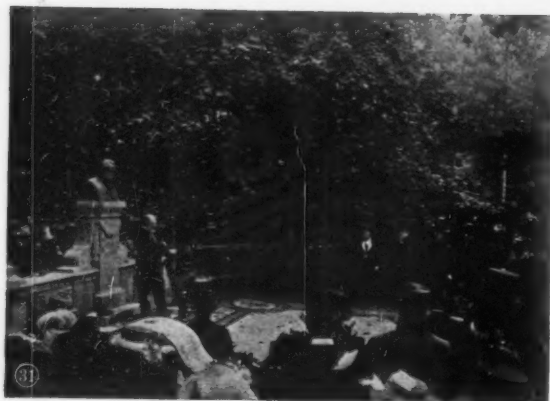
Brahms returned the card with these answers: To the first question, "No change for the better;" to the second, "In general well—according to the humor I'm in." The third answer was, "The only thing that I can unreservedly praise." The house was photographed at the moment when Brahms was tying his cravat at the middle window of the second floor.



(30) BRAHMS ON HIS DEATH BED.

(Photo by Eugen Miller of Aichholz, April 3, 1897).

According to a report to Hanslick by the attending physician, Brahms' illness during the last two years of his life consisted of "a considerable swelling of the liver with complete closure of the gall canals, with all the attendant minor ills." The master's condition, which had already become very serious in 1896, became aggravated after the unsuccessful Karlsbad cure. With the premonition of an early death, the "Vier Ernste Gesänge" were composed. On April 3, 1897, early in the morning, the master passed away. According to his expressed wish, his artistic mementos became the property of the Society of the Friends of Music, of which Brahms had long been a member.



(31) DEDICATION OF THE BRAHMS MONUMENT IN MEININGEN.

(By Joseph Joachim, October 7, 1897).

Since 1881 Brahms had frequently been active, musically, in Meiningen, where the conductor and pianist, Hans von Bulow, had originally introduced him. This small city enjoys the distinction of being the first one to erect a monument to Brahms. Joseph Joachim, the master's tried and trusted friend, delivered the memorial address.

Pictorial Biography of Johannes Brahms, May 7, 1833-April 3, 1897



(32) BRAHMS' TOMBSTONE IN THE CENTRAL CEMETERY, VIENNA.

Brahms' earthly remains were interred in a grave of honor near the "hallowed plots" where Beethoven and Schubert were buried; this was in accordance with the wish expressed by Brahms during his last illness. Here friend Johann Strauss was also soon to find his resting place. The tombstone, by Ilse Conrat, was unveiled on May 7, 1903, the seventieth anniversary of Brahms' birth.

(33) BRAHMS' RECEPTION IN HEAVEN.

(Silhouette by Dr. Otto Bohler).

One of the most charming examples of the silhouettes of the well-known Vienna artist. Schumann introduces the newly arrived master, who is still partly enshrouded in clouds, to his friends. In a row these are: (left to right) Bruckner, Mendelssohn, Schubert, Liszt, Bulow, Chopin. At the organ is seated Bach; to his right stand Beethoven and Mozart; to his left Wagner and Weber. Haydn is playing the tympani. (Ed. note—At the upper right were Handel and Gluck. The picture was received in damaged condition. Their arms are visible to the right of Mozart.)



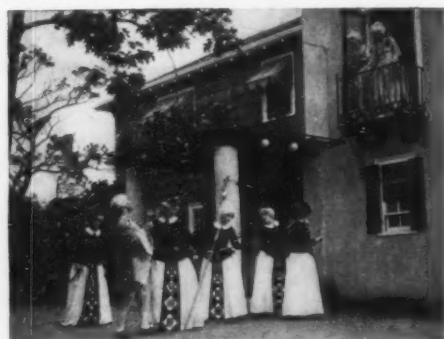
(34) THE BRAHMS MONUMENT IN VIENNA.

(By Rudolf Weyr).

In 1898 a campaign was started in Vienna to raise funds for the erection of a Brahms monument. The requisite sum was soon collected and the designing of the monument was entrusted to the Viennese sculptor Rudolf Weyr, whose model had won the first prize in a competition in which contemporary sculptors took part. The unveiling took place on May 7, 1908. The site of the statue is the "Platz der Karlskirche," in the immediate vicinity of the house in which the master lived during the last twenty-five years of his life.

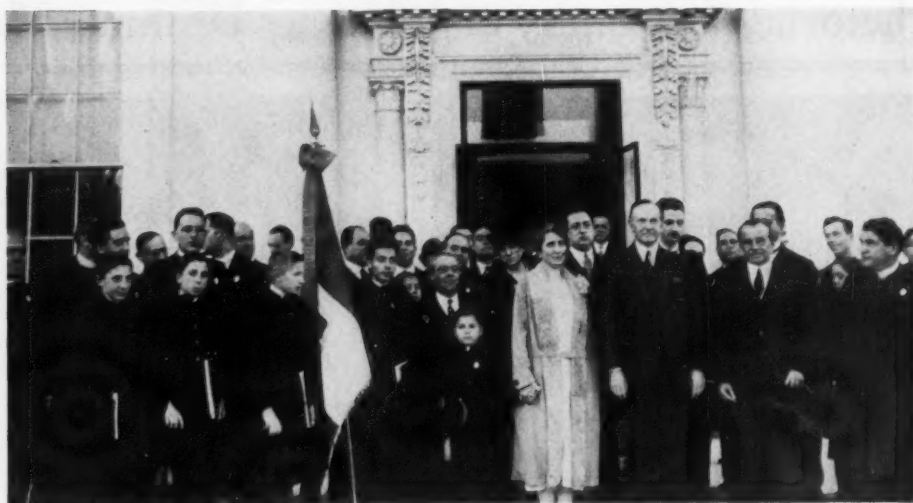


(35) KLINGER'S BRAHMS STATUE IN HAMBURG. The city of Brahms' birth has given him a monument of an unusual type. This peculiar creation evidently had for its model the monument which Rodin had planned for Balzac.



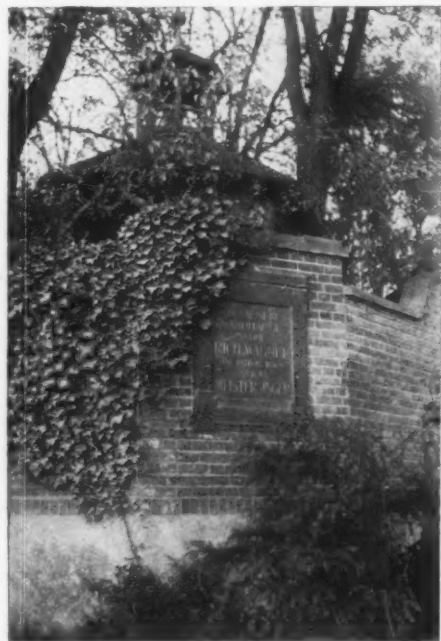
MEMBERS OF THE AMERICAN OPERA COMPANY,

rehearsing Martha in a natural setting. On the balcony are Cecile Sherman as Lady Harriet, Helen Oelheim as Nancy, Howard Laramy as Sir Tristram, and the Misses Mabon, Richardson, Williamson, Raynor and Piper as huntresses below—at Delmonte's, just outside of Magnolia, Mass.



PRESIDENT AND MRS. COOLIDGE WITH MEMBERS OF THE VATICAN CHOIR ON THE WHITE HOUSE LAWN.

The Vatican Choir serenaded the President and Mrs. Coolidge, and the members were graciously received by them in honor not only of the great art of the choir but also of the city and country they represent. (Acme photo)



WAGNER MASTER-PIECES, 60 YEARS OLD.

Left Memorial tablet on the country house near Biebrich, Germany, where Richard Wagner wrote Die Meistersinger.

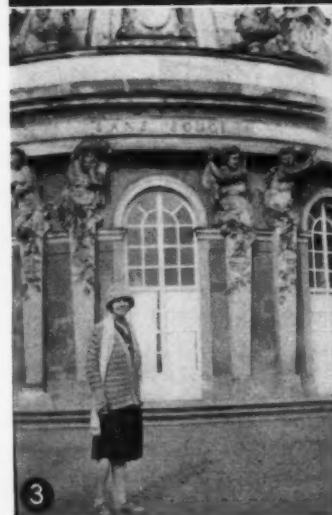
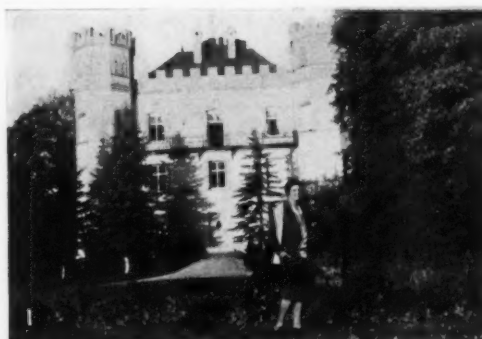
It was in 1867 that Richard Wagner added the last stroke to the score of Die Meistersinger, which was presented for the first time the following year in Munich under the direction of Hans von Bülow and in the presence of King Ludwig II.

At the right is Wagner's house near Biebrich, where he lived when he wrote this composition. (Geo. F. Paul photos)



ACHILLE ANELLI,

president of the Italian-American Artistic League, Inc., organized this association in 1925 for the purpose of furthering the interest in music in all its branches, the promotion of all things beneficial to musicians, the elevation of personal standards of those following music as a profession, and the cherishing of the spirit of brotherhood among the members of the association. Maestro Anelli is an experienced vocal teacher as well as a composer. His opera, Fernando, was recently produced at the Brooklyn Academy of Music with success, and Jana, a historical opera which takes its theme from the Spanish era of 1492 will be given shortly.

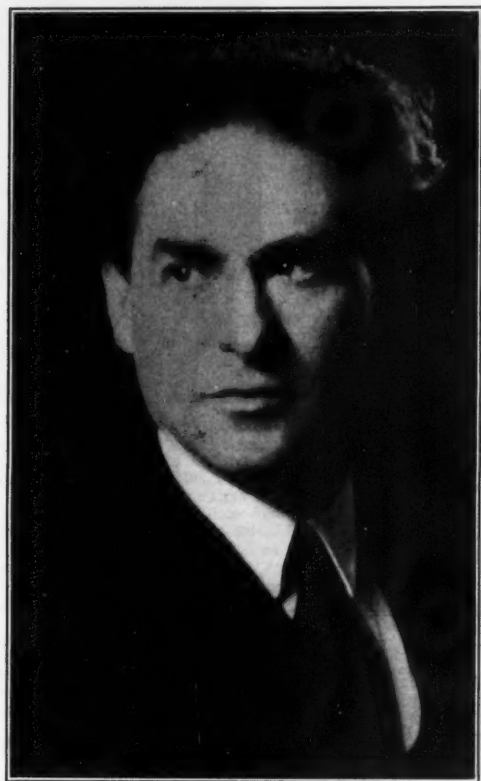


CLAIR EUGENIA SMITH IN EUROPE.

(1) The singer shown in front of the castle of Ludwig II of Bavaria, near where he committed suicide in 1886. (2) By the Wittelsbach fountain in Munich, Germany. (3) Forgetting all cares at Sans Souci, Potsdam. (4) Snapped with Anton

Lang, the Christ of the Passionplay, outside of his home at Oberammergau, Austria. (5) Resting by the noted Gefion fountain in Copenhagen.

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2

2



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SYDNEY

New York Concerts

(Continued from page 17)

one of her fellow violinists, Ilse Niemann. There were the usual encores in response to the demand.

Frank Bibb was Miss Lent's accompanist and played with his accustomed artistry.

December 9

New York Symphony

Fritz Busch, with the New York Symphony Orchestra, gave an evening hearing at Carnegie Hall, of a work which Albert Coates once conducted here, The Planets, by Gustav Holst, well known English composer. It is a symphonic suite in seven movements, but only three were performed by Busch on the present occasion. They deal with Mars, Mercury, and Jupiter. The titles, Holst explains, are to be taken not mythologically, but astrologically, and further than that, he gives no "program."

Regarded as absolute music, the excerpts from The Planets contain some good writing, spirited, jolly, and sentimental by turns, but no especially distinguished melodic movements come to light, and no overpoweringly great episodes of any other kind are disclosed. It was worth while, however, again to hear this score by a modern Englishman, if only to learn that it will not be necessary to listen to it a third time.

Emerson Whitthorne's New York Days and Nights, done here recently by the Beethoven Orchestra, repeated its earlier success. The clever characterizations, the sure and subtle handling of the instruments, and the tuneful bits, all combine to give this piece a spontaneous and strong appeal. It was received with enthusiasm. Busch and his men furnished a richly colored and scintillating performance.

Brahms' D minor piano concerto had Ignatz Friedman as its interpreter. He is an artist of cerebral command, expert technique, and of sensitive musical taste, and his reading therefore exhibited the finest traits of the composition. Busch was in harmonious affiliation with the player, and rendered an accompaniment—if it can be called that in such a symphonically welded work—of exceptional artistic understanding and distinction.

Eva Mali

An audience of distinctly social aspect applauded Eva Mali's singing, in various becoming costumes, at Steinway Hall, December 9, welcoming her heartily, piling gifts of flowers on her, and applauding her in the highly varied program. A red and white Tuscan peasant costume, unusually attractive, came first, pretty tune and style marking the songs by Durante, Donaudy and Bimboni, sung with appropriate action. An Old English XVIII Century costume of red bodice, with white collar and cap, was worn in songs by Dowland, Oswald and Hook, the distinct enunciation and graceful style appealing to all. Yvette Guilbert presented Miss Mali (in private life Mrs. David Chester Noyes) a very becoming court costume of Louis XV time, the white wig and blue gown being particularly fetching. These songs were by Weckerlin, Vuillermoz and others, and were perfectly charming in effect, for the fair singer is a smiling, happy personality, winning her audience at the outset. Songs by Gaubert, Nat, Griffes and her accompanist, Willard Sektberg, finished a very interesting program, the Sektberg song (manuscript) being in modern style, and of pleasing nature. Mr. Sektberg played facile, sympathetic accompaniments, and a feature worth noting was the printed translations of the French and Italian songs, all done by Miss Mali.

Mr. and Mrs. Justin Williams

Two singers, Mr. and Mrs. Justin Williams, gave an unusual recital at Chickering Hall on December 9. The program, one entirely of duets, ranged from choice bits of the Bach Peasant Cantata, Schumann and Cornelius, as well as Welch, English, French and German folk songs, to compositions of Saint-Saens and Chanson. Both artists proved to have not only individual voices of pleasing quality but that happy ability to sing together with a mutually artistic understanding that is more than desirable in such performances. In addition to his vocal part throughout the program, Mr. Williams furnished the piano accompaniment. The audience was most enthusiastic.

December 10

Mme. Schumann-Heink

An audience numbering five thousand persons greeted Mme. Schumann-Heink with an ovation upon the occasion of her farewell New York concert, given in Carnegie Hall on December 10. In the words of Walter Damrosch, "We are now losing the singer Schumann-Heink, but the woman

Schumann-Heink, equally great, still remains with us." A worthy tribute, this, to one who has had "a career without precedent in the vocal world," as Governor Smith has stated, and one who has thrilled the hearts of music lovers for over fifty years with the beauty and power of her art. In this Schumann-Heink has created an ideal; an ideal that other, younger singers will strive to attain during many future decades. Not that she has done this consciously—no; the secret of her greatness has been her wholehearted, unqualified love for the art to which she has devoted her life, and for the people to whom she has brought this art.

Schumann-Heink is now retiring from the concert stage, intending to devote the remainder of her life to teaching, and to assisting in the establishment of community opera houses over all America. "I only want to serve. I want to give all my heart," said the singer in her few words of farewell. Also she is looking for a contralto, one who is worthy of carrying on her work and art, and one around whose shoulders she may fling her own mantle of greatness.

The concert on Saturday, therefore, was much more than a mere song recital, for it was an occasion fraught with many emotions. Colonel Douglas I. McKay, in company with three members of the Westchester County American Legion, of which he is commander, presented the artist with a bouquet of flowers, and expressed the appreciation felt by the Legion for her patriotic services during the war. In response, Mme. Schumann-Heink said, "It was nothing at all. I just tried to do many bit like every other good American mother and citizen." Dr. Walter Damrosch presented the singer with a portfolio of crushed Levant leather bearing the inscription: "To Ernestine of the Golden Voice and the Golden Heart, this farewell appreciation from the Governors of 100,000,000 people to whom she has devoted a lifetime of self-sacrificing service, with the joy of giving happiness to others, is presented by Mayor James J. Walker of the City of New York." The portfolio contained letters from the forty-eight governors of the states expressing regret at her retirement. Mme. Sembrich greeted Schumann-Heink across the footlights and also presented her with a bouquet of flowers.

The afternoon's program was made up largely of old favorites, all presented with the technical skill and profound depth of interpretive powers that have become traditional with this singer. A heartfelt rendition of Pasternack's Taps brought the concert to its closing climax, followed later by The Star Spangled Banner as the only encore. The singer was assisted by Florence Hardeman, violinist, and Katherine Hoffman, accompanist.

Richard Buhlig

Very appealing and edifying was the piano playing of Richard Buhlig at his Saturday afternoon piano recital in Town Hall.

Here is a thoughtful and well balanced musician, who possesses also the gift of feeling what he plays, and enriching the mere music with beauty of tone and liveliness of fancy. His technique is equal to all demands. His pedalling and sense of color are admirable. He is an artist to his finger tips. Buhlig's listeners applauded and encored him unreservedly.

His program consisted of Brahms' rarely played ballade, Edward, the same composer's Handel Variations, Bach's Toccata in D minor and D major, and pieces by Schoenberg, Debussy, and that piquant Hungarian modernist, Kodaly.

December 11

New York Philharmonic

The Metropolitan Opera House upon the occasion of the All-Beethoven program given by the Philharmonic Society on December 11, made the impression, as far as the size of the audience was concerned, of having opened its doors to a first night Gala Opera performance.

Every seat was sold and standees were piled into the available spaces like the proverbial sardines, and behold, this in these days of alleged blasé concert goers who seem to be bored by anything except the very ultra modern.

The Philharmonic orchestra played the often heard Leonore overture No. 3, the 2nd Symphony and the 5th Symphony with brilliant execution and a verve and fire that enthused the listeners to a high pitch. Mr. Mengelberg conducted with spontaneity and sympathetic expression, and had to respond many times to the very enthusiastic applause.

Could Beethoven only have heard his masterpieces performed as they were on this occasion, with an orchestra of one hundred, with the wind instruments doubled and (one hundred years after his death) before an audience that filled one of the largest opera houses of the world to capacity, to what still greater heights might not this genius have risen?

Mr. Mengelberg and his excellent body of musicians played the D major Symphony with a delicate piquancy and



ARTHUR WARWICK,

pianist, is developing an idea of his own which gives the pianist the ability to play lighter classics, hymn tunes, marches, and the more worth-while popular melodies without the assistance of notes. The idea originated several years ago and has been solved by Mr. Warwick because of a desire to meet the demand of many inquiries from various musicians. He has several artist-pupils playing successfully before the public.

dramatic fire where the score called for it, which made it most enjoyable.

The great C minor Symphony No. 5 ended in a triumphant chorus such as is not often heard; it was magnificent and grandiose, no doubt both conductor and orchestra being inspired by the huge audience and the spirit that filled every one present—the spirit of the great Beethoven.

Vertchamp String Quartet

The postponed concert of the Vertchamp String Quartet took place at the John Golden Theater on December 11, before a good sized and appreciative audience.

This excellent organization, which consists of Albert Vertchamp, first violin, Rudolph Fuchs, second violin, Emanuel Hirsch, viola, and John Mundy, cello, is a valuable addition to the sparse ranks of first class string quartets, as was amply demonstrated by the uniform excellence of their work during the afternoon.

The program opened with the lovely E flat quartet of Mozart, a gem of purest ray among chamber music works; then followed two pieces, "In the Mountains" by Ernest Bloch, an early and not very remarkable composition of this remarkable composer. The concert wound up with Dvorak's beautiful American Quartet.

Throughout the work of the four was distinguished by musicianship, technical assurance, ample volume of tone and well-balanced ensemble. Their sincere and worthy efforts were understood and appreciated by their listeners.

Alliance Symphony Orchestra

While virtuosos on December 11 "filled the night with music" in halls uptown, a little group of earnest students, about thirty in number, gave their first public concert in the auditorium of the Educational Alliance building down on East Broadway. Under the baton of no less a musician than Alexander Bloch, the Alliance Symphony, which is the name of this string ensemble, presented a program consisting of the Vivaldi Concerto Grosso in D minor, Grieg's two Elegiac Melodies op. 34, Mozart's Eine Kleine Nachtmusik and Saint-Saens' Prelude to the Deluge. These young men and women, beside possessing a native musical enthusiasm seldom found in the larger symphonic organiza-

SCHMITZ

EUROPEAN TOUR, SPRING 1928

AMERICAN SEASON 1928-29 NOW BOOKING

In Oct.-Nov. 1927, soloist with the N. Y. Philharmonic in New York, Bklyn., Phila., and Baltimore

New York Times, Oct. 23

... There was a bold, precise quality in Mr. Schmitz' playing which was essential to an artistic performance of the Bach concerto. Likewise his technique was so clear that he could produce something of the sunshine of Spain in the heavily orchestrated De Falla impressions.

Philadelphia Public Ledger, Nov. 8

... Many beautiful effects have been introduced and E. Robert Schmitz, the pianist, played it with a perfect rhythmic sense, good tone and great technical facility.

Baltimore American, Nov. 9

... Mr. Schmitz played with impeccable polish, faultless style and skilful fluency and with a beauty of tone that marked him as a real artist.

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tions exhibited an uncannily mature musicianship. Their orchestral technic, their tone, and their interpretations were remarkably good. The orchestra and also Mr. Bloch, on whom so much of the training has depended, deserved the hearty applause accorded them by the audience.

Adam Kuryllo

Adam Kuryllo, Polish violinist, gave a recital assisted by Helen Chase at the Engineering Societies Auditorium on December 11 before a large audience. He opened his program with two arrangements of his own of music written long ago, and later on played one of his own compositions entitled Fairy Tale. The transcriptions were of the Greek Hymn to Apollo by Pindaros, written about 500 B. C., and a work entitled Brande Honneur by Jacob of Poland, written in 1605. How much of the original is actually preserved in these compositions may be a matter of some question. Certainly the Hymn to Apollo could scarcely have been preserved all these years in its original form. However, the question in music is its beauty and effectiveness rather more than its source, and from this point of view the Kuryllo transcriptions gave entire satisfaction, Kuryllo being a first rate musician, with taste as well as talent and technic. His own composition, also, showed him to be a man of imagination and possessed of real ideas.

In the sonata in B flat by Mozart and the Bruch Concerto Helen Chase had opportunity to display her ability as a pianist and her understanding of the traditions of chamber music and the fitness of interpretation on the piano of an orchestra reduction. In both works she ably seconded the violinist in his broad, vigorous and scintillating performances. Kuryllo is a player of great force, and his magnetic personality made a delight of these pieces as well as of the others on his interesting program. He is certainly good to listen to, and the combination of the fine violin playing and the equally fine pianism was more than usually commendable.

As a final group the violinist played Sinding's Eve Song, "La fille aux cheveux de lin" by Debussy, transcribed by Arthur Hartmann, his own Fairy Tale and Wieniawski's Capriccio Valse, which made a brilliant ending for a well balanced program. The characteristics of Kuryllo's play-

ing are, besides his force, great imagination and a bewildering transition from one mood to another which keeps his audience at attention every minute of the time. This was the cause of the applause which broke in upon his performances at more than one pause, and drowned out the piano for the moment. The audience was, in fact, heartily enthusiastic. Kuryllo's playing moved it to enthusiastic demonstration, and his recital was an unqualified success.

Abby Morrison Ricker

Abby Morrison Ricker was heard in one of her well known programs of opera soliloquies at the Belmont Theater on the evening of December 11. The operas she selected to give excerpts from in concert form on this occasion were The King's Henchman and Carmen. The soprano was assisted by Hans Hagen, cellist, and was accompanied by an instrumental trio.

Roxy Symphony: Percy Grainger, Soloist

For many reasons Roxy has become a national figure. His orchestra should make him a good part of our civic story. It has become one of the foremost in our city. The precision with which these musicians play, the surety of their work, the beauty of it are their chief claims to recognition. Erno Rapee conducted their usual Sunday Morning Musicales on Dec. 11, and Percy Grainger was the soloist.

The program was of heroic proportions. First came Beethoven's Egmont overture, followed by Artist's Life by Strauss and Rimsky-Korsakoff's Capriccio Espagnol. Mr. Grainger played Grieg's piano concerto in A minor, and conducted the orchestra while the men played two of his folk tune transcriptions. The fire and virility of his own playing, his sensitiveness to the beauty of Grieg, made one wonder not at all at the explosive demonstration which greeted him at the completion of the concerto. It was Grainger's day.

Frances Alda

Mme. Frances Alda's Sunday matinee at Carnegie Hall drew a large audience, and resulted in much enthusiasm on the part of her listeners. This studious artist always gives

pleasure to discriminative listeners for she has vocal gifts out of the ordinary; employs them expertly; and understands and sets forth with authority, the styles of the various works she interprets.

Mme. Alda was in her best form at this recital, and did some exquisite singing in a bit by Caci, Handel's O Sleep, Why Dost Thou Leave Me?, Bishop's Love Has Eyes, and Groups of Russian, Finnish, French, German, and English songs. All were dicted with uncommon finish.

Frank La Forge furnished his usual masterful aid at the piano, and functioned also as a composer, with two songs written for and dedicated to Mme. Alda. He and the singer were showered with applause. Mme. Alda also received imposing floral presentations.

Lolita Cabrera Gainsborg

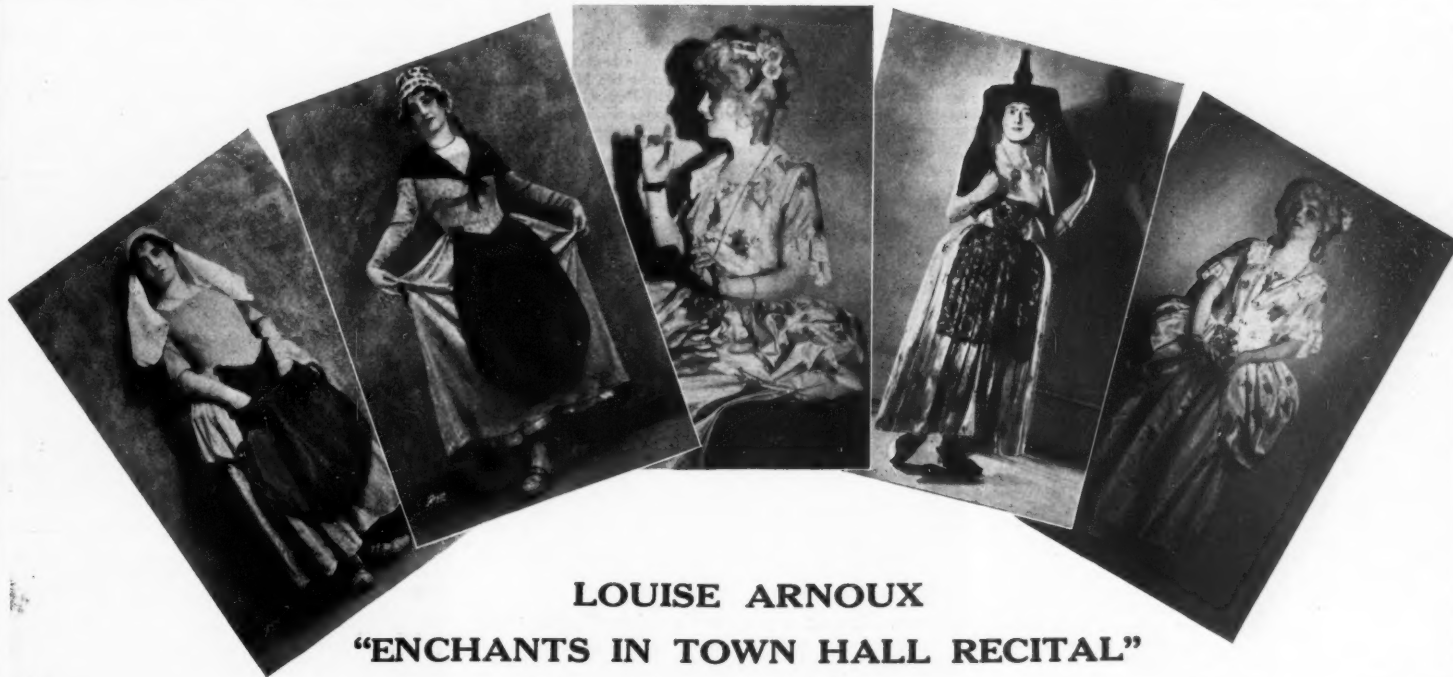
At the artistic theater of the Guild, Lolita Gainsborg entertained an appreciative audience on December 11. The pianist listed a Brahms sonata, and works by Schumann, Chopin, Durina, McLeod, Gainsborg, and others. Her playing is imbued with fire and a poetic imagination. Her Schumann numbers were exquisite gems, which she worked out deftly and with an almost caressing touch. In the quieter and more pensive type of work Miss Gainsborg rises to great heights, perhaps even more so than in the bombastic selections. She fingers carefully and her technic is amply sure so as to afford her the flourishes and embellishments which every form of the tonal art requires. But poetry in her interpretations is her greatest asset which is, after all, the real fundamental basis of every artistic venture.

Capitol Theater Symphonic Concert

The tenth of the series of popular symphonic concerts at the Capitol Theater, on December 11, featured Yasha Bunchik, cellist, in a beautiful rendition of Tchaikowsky's Serenade Melancholique. It was the first American performance of this number, originally inscribed for violin and orchestra, but here transcribed for cello. The work has the full flavor of this popular Russian master, and Mr. Bunchik met its requirements with an opulent tone, scintil-

(Continued on page 40)

LOUISE ARNOUX



LOUISE ARNOUX

"ENCHANTS IN TOWN HALL RECITAL"

(Brooklyn Standard Union, Oct. 18, 1927)

N. Y. TIMES

Not many song recitals in concert auditoriums have the friendliness and unaffected charm which Louise Arnoux, mezzo-soprano, gave to her program at the Town Hall last night. Her audience hardly had time to be cold and critical.

Almost at the start Mme. Arnoux disarmed her hearers by explaining, in well-chosen words, whatever stories lay hidden in the songs on her list. This informal manner and her choice of songs combined to give an impression of two personalities on the stage.

Mme. Arnoux has an effortless legato which so many nervous, self-conscious singers fail to achieve. The ease of her manner communicated itself to her voice last night.

N. Y. AMERICAN

The daring recital-giver was Louise Arnoux, a French mezzo-soprano, whose performances were as unusual as her programme.

HAS GREAT CHARM

... The crinolined, dainty little lady proved to be an interpreter of uncommon charm, and revealed ripe and intelligent art in depicting moods poetical, tender, comic, whimsical, arch and even sardonic, as in "The Dance of Death," by Saint-Saens. She prefaced her songs with brief and piquant explanations of their nature, and intensified her performance with eloquent touches of histrionism. The audience showed keen appreciation and delight.

BROOKLYN STANDARD UNION

A recent recital at Town Hall was attended by an unmistakably appreciative audience, elusive indeed of words which might adequately describe Louise Arnoux's performance. Mme. Arnoux is not only a graceful singer, but a clever and effective actress. The insouciant abandonment which she lent to her interpretation—especially to the numbers in the Russian group by Mousorgski, and in the group of dialect songs which she sang in native French—was in direct contrast to the gravely nonchalant manner with which she accepted the applause accorded her throughout the programme. . . . A captivating entertainer.

N. Y. HERALD-TRIBUNE

Recital of Individuality Pleases Audience at Town Hall

Miss Arnoux, who prefaced her numbers with interpretative remarks, gave a performance of considerable effectiveness with interpretative skill as its chief characteristic.

N. Y. SUN

Gives Interesting Recital

... Mme. Arnoux was fair to see, and in her singing, her interpretative remarks on the songs, and use of gesture, displayed marked talent in the art of a diseuse. . . . Her program was of uncommon interest.

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MUSIC ^{AND THE} MOVIES

MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

COLONY

The Shield of Honor, dedicated to the American Police Force, is the attraction at the Colony Theater for this week. The featured players are Neil Hamilton, Dorothy Gulliver and Ralph Lewis. Ralph Lewis as Dan MacDowell, a veteran police officer, and Neil Hamilton, as his son, Jack, are being honored at the celebration of the addition of the Aviation Department to the police force. Dorothy Gulliver as Gwen O'Day, daughter of a wealthy jeweler, christens the aeroplane in which Jack is to be the first flying officer. It is love at first sight for Jack and Gwen. The climax of the picture comes when Jack and his father help Mr. O'Day solve the great jewel robbery, which includes a thrilling air race and the rescue of Gwen from a locked vault in a burning building. All ends happily.

Colony Pictorial; Lake Como, The Gem of Lakes; The Junkman, a comedy; a prelude by the Colony Orchestra, Attilio Marchetti conducting; an organ solo played by George Brock; and His Servant, a comedy featuring the baby star Snookums, complete the program.

CAPITOL

Lon Chaney returns to Broadway this week in one of his typical plays, London After Midnight, based on a story by Ted Browning, The Hypnotist. Mr. Chaney's flair for the grotesque is unquestioned, and its appeal to the public proven. However, the writer confesses to a certain lack of enthusiasm for a continuous procession of weird, maimed, utterly horrible impersonations. After which statement we go on to state that we never miss a picture by Mr. Chaney. His latest medium is gruesome enough to satisfy the most exacting. He appears to have revived the Hunchback of Notre Dame as his principal impersonation, with a background of vampire bats, a ruined castle, dead men that walk at night, and other cheerful subjects. Mr. Chaney's dual role is as usual unbelievable and gives enough thrills to do for two pictures.

The diversissements are unusually lavish even for the Capitol. There is a marvelous exotic setting for Samson and Delilah, with Elsa Stralia singing the famous aria from that opera; the Capitol Ballet Corps in sensuous Oriental dances, and Carlos and Valerie in a breath taking dance of the catch-as-catch-can variety. Bagdad, a revue with unusual appeal, features such well known artists as Paul Specht and his Capitoliens (Walt Roesner as guest conductor); the Silvertown Quartet, the Chester Hale Girls, and Teddy Joyce, eccentric dancer, expounding a new philosophy in a new way—"every little movement has a meaning of its own."

55th STREET CINEMA

Last week's bill at the cozy little 55th Street Cinema presented a revival of one of the great U. F. A. successes, Backstairs. The plot of this is worthy of a Dostoevsky, a kitchen tragedy. Backstairs is altogether a remarkable film. It is gripping, and morbid as is its theme, it fascinates. It accomplishes that most difficult of tests, a second seeing as was the case with this reviewer. There are only three characters in the story, the maid, the postman, and the lover, the other people serving merely as background for the action. The thread of the plot touches the depths of human emotions, motherly sympathy mistaken for womanly love, leading on inevitably and terribly to frenzied jealousy, madness, murder and suicide. The direction throughout is wonderfully worked out.

Backstairs is only one of the attractions. The Young Painter, a popular favorite of some seven years ago, also appears on the bill, featuring Mary Astor. Wandering Hills, a graphic description of the sand dunes, and Harry Langdon in There He Goes, complete the offerings.

A new UFA production, Exposition, with Liane Haid and Eugen Klopfer, makes its American premiere at the Cinema this week. It is an interesting picture, not quite up to the UFA standard except in the matter of filming, giving an unhackneyed version of the eternal question—the single or double standard. The UFA seems to have standardized emotional stress. Close-ups showing the widened eyes, parted lips, and panting breast are evidently considered passé. The UFA, or indeed the German conception, is a state of suspended animation. The method is a good one apparently, but it is a bit wearing on the audience in that it requires a greater degree of attention and a sense of dramatic climax. Perhaps this is the influence of the Ballet Mechanique, and

perhaps not. At any rate this latest Stern production is decidedly addressed to the intelligencia.

The comedy relief is Charlie Bowers in All Steamed Up, a film which was funny some years ago, and is still funny, partly because it was once considered so—a real boisterous comedy, made for people who don't mind snickering aloud in a public place. There is also an educational film on the Heavenly Bodies, and the newsograph. The Screen Scribbler, incidentally, presents for his patrons a problem in domestic etiquette. "What would you do," he asks, "if....?" But why spoil a good thing. Why not go yourself and find out?

PARAMOUNT

Paramount offers another of its unusually good bills this week. Bizet's Melodies, played by the orchestra under Irvin Talbot's leadership, starts the program, these familiar excerpts being delightfully rendered. The Crawfords at the two organs win the usual loud applause.

The big treat is the "Merry Widow Revue," with a varied cast—all good. Of course Mae Murray, in person, is supposed to be the chief attraction, but the audience on Saturday favored two comedians—Born and Lawrence—and they were fine. Joseph Griffin, tenor; The Paramount Quartet; The Dancing Hussars (Felecia Sorel Girls); Virginia Johnson, soprano; Diero, accordion virtuoso, and, of course, Lou Kosloff, violinist-conductor, and his stage orchestra—every one of them are exceptionally good. All the voices—especially the tenor and soprano—are fresh and of excellent quality, and the dancing of the best sort. It is Mae Murray's return to the stage and something of a celebration in her honor. Of course she dances and even makes a speech.

The feature picture is Honeymoon Hate, starring Florence Vidor. The story is interesting and the photography especially commendable. The Paramount News and a cartoon (Krazy Kat) are added features.

STRAND

French Dressing is the piece de resistance at the Mark Strand Theater this week. H. D. Warner, Lois Wilson and Clive Brook, unite their excellent talents in giving an old plot a new twist. The story is amusingly told and is an excellent evening's entertainment.

The Strand audiences, while they enjoyed Nathaniel Shilkret and his orchestra during their engagement at the 47th Street cinema house, nevertheless have now the Mark Strand Symphony Orchestra, conducted by Alois Reiser, which plays some lovely music. The overture consists of famous intermezzos, the familiar airs from Thais, Cavalleria Rusticana and The Jewels of the Madonna.

A Pathe comedy, entitled Young Hollywood, gives the sons and daughters of Hollywood's most famous screen stars an opportunity to display all the talents they have inherited from their famous parents.

Kitty McLaughlin, whose beautiful voice makes a great hit with the audience, sings Tosti's Good-bye and C'est Vous. This week's presentation at the Strand is one of the best of the season.

ROXY'S

Ladies Must Dress is the warning that flickers four or five times a day in de luxe trappings at the Roxy this week. The picture is an illustrated bit for the old quip that an old maid is a girl who has long hair and black stockings. The girl in this little illustration met the climax of the story with short hair, short skirts, and sans stockings, which she called "going raw." Virginia Valli is the girl; Lawrence Gray, the young man who met his prim love in heroic fashion and melted her way when the lady dressed. Accompanying the picture is a fashion show. The latest word from Paris is written in every stitch and drape of them, and they are artistically presented. A Japanese tapestry, which gives Gamby an opportunity to do some excellent Oriental work, is a charming touch. The show as a whole is one of the best which Roxy has pieced together in quite some time.

Sara Strauss Teaches Creative Dancing

Sara Mildred Strauss is accomplishing excellent results at the Strauss School of the Creative Dance, New York, of which she is director. Training work in the creative dance is provided in four separate graded classes, and is developed in a progressive sequence from the beginners' group through the intermediate and advanced groups to the professional group, the last mentioned being for those who wish to become professional dancers or teachers. There are also special classes for children.

Miss Strauss gives lecture-demonstrations on the subject of Preparation for the Dance and Life, in which she treats: The physical norm, and the dance as a means of attaining it; Imagination, and how the dance can be used to develop its power and range; Composition, or the technic of the dance, and Creation, or the dance as a means of creative expression.

Milan Lusk Plays for Polytechnic Society

The Chicago Polytechnic Society recently presented Milan Lusk, violinist, in a recital at Fullerton Hall, Art Institute. A capacity audience greeted this popular young violinist. He played throughout with an expressive, soulful tone. His technical equipment is of the finest, but never obtrusive, serving simply as a means to the end. He created a splendid impression, being recalled many times and finally adding numbers at the close of his recital.

Seven Dates in Ten Days for Melius

Luella Melius has been busy since her return from Europe. She recently filled seven dates in ten days, during which time she traveled about three thousand miles and spent five of her nights in sleeping cars. Mme. Melius has found it necessary,

AMUSEMENTS

POP. MAT. DAILY 2:45

AL JOLSON
in
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with
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WARNER THEA. BWAY 52nd ST. 43rd



CAPITOL

BROADWAY
at
51st STREET

"THE LOVELORN"

with SALLY O'NEIL and MOLLY O'DAY

A Cosmopolitan Picture

THE CAPITOLIANS

Capitol Grand Orchestra

WALT ROESNER

Guest Conductor

CAPITOL GRAND ORCHESTRA

CHESTER HALE GIRLS

POPULAR SYMPHONIC

CONCERT

Sunday, Dec. 18th

at 11:30 A. M.

Soloist

MME. ELSA STRALIA

Australian Dramatic Soprano

CAPITOL GRAND

ORCHESTRA

David Mendoza, Conductor

MARK STRAND BROADWAY AT 47th STREET

"MAN CRAZY"

with DOROTHY MACKAILL and JACK MULHALL

A First National Picture

and Excellent Surrounding Program

MARK STRAND SYMPHONY ORCHESTRA



50th St. & 7th Ave.

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Beg. Sat. Dec. 17

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in cities outside of the big centers, to include operatic arias on her programs, and in most cases has had six such arias on each program.

Friskin Gives Institute Recital

James Friskin gave the Third Artists' Recital at the Institute of Musical Art. He played the Sonata in F minor, op. 5 by Brahms; Suite in G. major by Bach; Ravel's Jeux d'eau and Toccata; and Carnival, op. 9, by Schumann. Mr. Friskin is a member of the piano faculty of the Institute.

Herma Menth Plays with Orchestra

Herma Menth, pianist, was soloist at the Liederkranz Society concert in New York City on December 10. She played the Rubinstein D minor concerto.



CONSTANCE EBERHART,

mezzo soprano, who made a successful debut with the Chicago Civic Opera Company recently as Bertha in The Barber of Seville.



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Harriet Ware Interviewed



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What She Is Composing
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Photos © Underwood & Underwood

HARRIET WARE

Outside, a drizzling rain, almost sleet, rushing crowds intent on the almighty dollar. Inside, brightness, cheer, light and warmth, not only physical, but radiating from Harriet Ware. This in her own home on lower Fifth Avenue, near Washington Arch, where one notes the beautiful old mahogany furniture, heirlooms in her husband's family; a few paintings, including a particularly fine one of the Grand Canal in Venice; and, of course, a Steinway Grand, completing a lovely environment.

Standing out from this beautiful background one sees a unique picture of Beethoven, inscribed "To Harriet Ware from Rosalie Countess Sauerma." This noble lady was a Fraulein Spohr, niece of the famous composer and violinist, and herself, at one time, the greatest harpist in Germany. At the time of this inscription she was nearly eighty years old. Her admiration for the then student, Harriet Ware, at that time living in Berlin, soon grew into warm love. "She called me her musical child," said Miss Ware. Countess Sauerma had been a close friend of Liszt and Wagner and had also toured in concert with Jenny Lind.

"What are you composing now," she was asked, for the writer, during a moment's wait, saw manuscripts on the piano. "A cycle for little children, to be played and sung by them; it is really an illustrated story of a city child's day on a farm, and I have written the words as well as the music, simple enough for any child of six or eight to play and sing."

As Miss Ware now heads her own publishing company she plans to print this child's book soon, and on the flyleaf will be a personal letter to the children signed by her.

Besides her numerous works already published by leading

publishing houses and her own company, she is now working on a serious suite for piano, to be issued early in 1928, which is of interest, for Miss Ware was a concert pianist before she became known as a composer, having studied as a girl in Europe with Stojowski, who gave her great encouragement and inspiration in her work in composition. Not long after her return from European study her first songs were published, the soon-to-be celebrated Boat Song, Joy of the Morning, 'Tis Spring, and others, "all written for the joy of doing it," said Miss Ware.

When the General Federation of Women's Clubs met in Grand Rapids, Mich., last spring, Miss Ware's new three-part chorus for women's voices, Triumphant March, was a feature of the gathering. Josephine Fabricant wrote the stirring text, inspiring Miss Ware to music of a high order; it is a march with a big swing to it.

It was sung by the St. Cecilia Club of Grand Rapids, and as the State Presidents entered the great hall, and came two by two up the aisle, each carrying an armful of pink roses, the applause was tumultuous. "It was a thrilling sight" said Miss Ware, "and one I shall never forget."

Further honors came the next day when Triumphant March was made the National Processional of the General Federation of Women's Clubs of America. "The Federation gave my songs their first hearing years ago, when The Cross was sung from manuscript before six thousand members in St. Paul; I owe so much to these wonderful women," said she.

"What do we hear of your new venture, known as the Harriet Ware Publishers, Inc.?" she was asked.

"After finding the way direct to the singer, the outcome of three years' thought, I had about made up my mind that the job was too big for me; I had long wanted to get in direct touch with the singers all over America, but it was a terrifying task. Then out of a clear sky came a personal friend, a man of clear vision and great executive ability, who believes the thing to be possible, and who has taken over the entire matter of publicity, circularization, personal letters, and all the thousand and one details; I do nothing but compose now," said Miss Ware, "so here I am at last relieved of all business worry and detail, and happy as never before in my life."

"We have just moved to new offices on lower Broadway near old St. Paul's church, and there all my new songs, Christmas Angels, The Nightingale and the Ant, French Lilacs, and others are published."

With renewed brightness and cheer the scribe departed, more than ever convinced that Harriet Ware is a Darling of the Gods, redounding credit on her sex and the American woman in particular.

Nana Genovese Sings in Paterson

Nana Genovese was the star soloist at the third annual concert of the Paterson Police Band at the Paterson



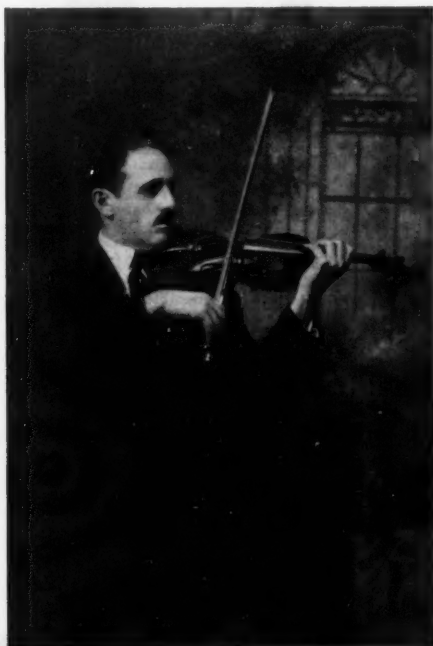
Apeda photo

NANA GENOVESE

Armory. She sang two interesting groups of songs, besides many encores.

Mme. Genovese was particularly happy in the ever popular Mother Machree, and she was requested to sing My Love of Londonderry by Knox. She was enthusiastically applauded. On the program with her there were Colin O'More and Frederick W. Tribe. The band was under the baton of G. Dittamo.

Mme. Genovese contemplates giving a New York recital early in the spring, afterwards leaving for Paris and Milan where she is to appear in concert and opera.



JACOB GEGNA,

teacher of violin, whose artist pupils recently appeared in recital at De Witt Clinton High School. All played exceedingly well, reflecting credit on their teacher. Those who took part were Isadore Krupnick, Ara Boran, Margie Barrett, Milton Lewis, Issay Lukashevsky and Sammy Kramer. At the conclusion of the program Mr. Gegna was presented with a large silver loving cup by those who performed as well as other pupils, including Helen De Witt Jacobs and Max Neth. This token of esteem was given in appreciation of his untiring efforts and personal interest in their musical advancement.

CONCERT ANNOUNCEMENTS

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Cara Verson Returns from Europe

Cara Verson, who specializes in Modern Piano Music, has recently returned from a six months' trip abroad. After a few weeks' sightseeing in Sweden, Denmark, Germany and England she leased a studio flat in Regents Park, London, rented a piano, and with her lures and penates set up, proceeded to work on new programs for this season, besides spending several hours each day playing over new music. She reports very few important finds among the new music, though many attractive, if not especially original, compositions.

In January, Miss Verson's concert season, which will be a very busy one, begins. She will play in the Middle West until March, when she will make a tour of the Pacific Coast.

Deane Dossert Settles in Paris

Deane Dossert, New York vocal teacher, who maintained a studio in Carnegie Hall for many years, will be comfortably settled in her new home in Paris by the first of the year. Mme. Dossert is devoting all her time to teaching in the French capital, where many of her pupils who are singing in Europe join her from time to time.

Vladimir Rosing to Tour

Vladimir Rosing is now giving the last touches to the preparation of the opera season of the American Opera Company, which will open in New York in January. After the opera season, Mr. Rosing will go on a month's concert tour, which will take him as far as San Francisco and Louisiana.

Harold Bauer Due December 21

Harold Bauer sailed on the S. S. Majestic December 15 and will arrive in New York on December 21 for his twenty-seventh American tour, which will take him as far west as the Pacific Coast and includes engagements with the New York, Chicago, Detroit and Los Angeles symphony orchestras.

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F. D. P., Herald Tribune, Nov. 9, 1927.

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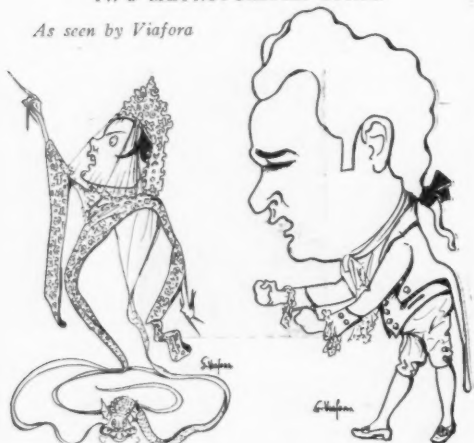
Metropolitan Opera

(Continued from page 5)

They were Louise Lerch and Frederick Jagel, and the occasion was the first Metropolitan performance this year of Donizetti's *Lucia di Lammermoor*. Miss Lerch was a debutante with the company last year, and the role of Lucia marked her second stellar appearance. A beautiful heroine she made, her youthful figure vying in charm with her youthful voice of sweet, resonant quality. Her only notable deficiency was in the mad scene, which seemed to lack a bit of spirit; but despite this shortcoming, the loveliness of her

TWO METROPOLITAN STARS

As seen by Viafora

JERITZA
As TurandotGIGLI
in the first act of *Andrea
Chenier*

voice as she sang of her woes was such as to win much enthusiastic applause.

Edgardo was sung by Mr. Jagel, a tenor who tried his voice first in a Brooklyn church choir, but who has recently won operatic honors in Italy. This role is the fourth major part that he has sung since his advent into the company this fall. His work, both vocally and dramatically, in the final scene, was especially worthy of commendation. The far-famed sextette, one of the finest pieces of concerted music in all opera, was sung with great beauty by Miss Lerch, Mr. Jagel, Minnie Egner as Alisa, Giuseppe de Luca as Lord Ashton, Ezio Pinza as Raimondo, and Alfio Tedesto as Arturo. The role of Normanno was sung by Giordano Paltrinieri. Vincenzo Bellezza conducted.

(Continued on page 40)

NORMA AND HER
CHILDREN.

An attractive photograph of the most recent, and a great, interpreter of Bellini's opera—Rosa Ponselle—who created as fine an impression at the second hearing as at its premiere. Undoubtedly Norma will be the outstanding event in the operatic season. Critics agree that in Norma, Rosa Ponselle has achieved her greatest triumph thus far in her career. (Photo © by Mishkin.)



G e o r g e s

MIQUELLE

Distinguished Solo 'Cellist Detroit Symphony Orchestra

'CELLIST FEATURED WITH
ORCHESTRA

Georges Miquelle Wins Audience With Solo

The soloist was Georges Miquelle, first 'cellist, and he achieved a warmer tone than this reporter has ever heard in his playing. The Boellmann Variations lend themselves to Mr. Miquelle's style. He met the technical demands of the piece capably and impressed his audience to such a degree that he was recalled a half dozen times.—*Detroit Free Press*, October 24, 1927.

Georges Miquelle, leader of the orchestra's cello section, enjoyed a triumph of his own as soloist in Lalo's D minor concerto. It was good to hear Mr. Miquelle demonstrate what a fine musician he is. His tones were beautiful, especially in the lower register, which

even some great masters of the instrument cannot avoid making rubbed and muddy. Of this fault there was not the least suggestion in Mr. Miquelle's playing. His phrasing was exceptionally distinct. This concerto is one of the best, and it was done full justice by both soloist and orchestra. The second theme of the Intermezzo is particularly charming. Mr. Miquelle was recalled four or five times, and he deserved the demonstration accorded him.—*Detroit News*, December 10, 1926.

The first cellist of the symphony, Mr. Miquelle, added new luster to his reputation through his polished performance of the Lalo Concerto. Not every player is gifted at once with the technical mastery of the routinized symphony player and the artistic finish of the solo performer, but Mr. Miquelle gave a distinguished account of himself Thursday. His tone had depth and sonority and his cultured style

and the breadth of his conception of the work made it an exceptionally fine performance.—*Detroit Free Press*, December 10, 1926.

Georges Miquelle steps from his first cello chair to play Lalo's unheavenly concerto very beautifully. Mr. Miquelle draws a beautiful tone, and draws it evenly, minimizing the mechanics of string and bow almost to zero.—*Detroit Evening Times*, December 10, 1926.

MIQUELLE'S CELLO, CON-
CERT HIT

Georges Miquelle, the accomplished first cellist, was the announced soloist of the day and received a fine response for his performance of the Boellmann "Variations Symphonique" with great beauty of tone, certainly no one could ask for a more moving purity of tone.—*Detroit Evening Times*, October 25, 1927.

MIQUELLE'S CELLO
FEATURES FINE PROGRAM
BY ORCHESTRA

The soloist was Georges Miquelle, first cellist of the orchestra, a most admirable artist either in ensemble or solo and a delighted crowd made the rafters ring when he had done. Mr. Miquelle, as ever accomplished a firm and rounded tone which grew into a real singing beauty toward the end. He got his fingers around much difficult playing.—*Detroit News*, October 24, 1927.

Mr. Miquelle did play excellently and succeeded in making even variations colorful and interesting. He is such a scholarly musician that a somewhat more romantic medium effects a more satisfying balance but his tone was so sonorous, on Sunday that his playing caused a real thrill.—*Detroit Saturday Night*.

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Herman Devries, Chicago American, Dec., 1927.

"A Star of the First Operatic Magnitude. We Have Yet to Find One to Beat Her."

Karleton Hackett, Chicago Eve. Post, Dec., 1927.

"Marvelous, Glorious."

Maurice Rosenfeld, Chicago Daily News, November, 1927.

"Glorious Voice."

Claudia Cassidy, Journal of Commerce, Dec., 1927.

"Her Singing Was of Her Finest Sort and Her Success Was of the Customary Prodigious Dimensions."

Eugene Stinson, Chicago Journal, November, 1927.

"No Matter What She Sings She Delivers a Spiritual Message."

Glenn Dillard Gunn, Chicago Herald Examiner, Dec., 1927.

"Her Singing Was Sheer Gorgeousness."

Edward Moore, Chicago Tribune, Dec., 1927.

"Most Thrilling Singer the Company Possesses."

Chicago Journal of Commerce, Dec., 1927.

"Diva in Top Form."

Chicago Eve. Post, December, 1927.

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"Her Performance Was Gorgeous Throughout."

Hazel Moore, Chicago Tribune, December, 1927.

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THE MUSICAL COURIER EXTRA

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NEW YORK DECEMBER 15, 1927 No. 2488

Many persons listen to explanations of music, or read them, instead of listening to music. It explains itself.

When music is not an art it is merely pastime. The MUSICAL COURIER concerns itself only with music that is art.

The Paris Grand Opera is the most permanent lyrical theater in the world, for it gives performances all the year round.

The indoor season is now in full swing and the critics are receiving plenty of opportunity to use their pens as they will.

Europe owes this country \$13,000,000,000. In order to get back all that money, we probably shall have to sell overseas \$13,000,000,000 worth of jazz.

"Some kinds of publicity are harmful for musicians," writes a shrewd observer. Correct. MUSICAL COURIER publicity is the best kind of publicity for musicians.

"What the solution of Elgar's 'Enigma' variations is, nobody knows but the composer," says an English exchange. There never seems to have been any burning desire expressed by any one to have the secret revealed.

The eighth wonder of the world seems to be Yehudi Menuhin, the eleven year old violinist, who burst upon astonished New York last week with his phenomenal, even if not perfect, performance of the Beethoven concerto. Such a talent as Menuhin's fills the experienced listener with awed wonder, but also with anxiety for the boy's future. Many great gifts of infant prodigies have heretofore withered through too early public forcing. Fortunately, however, it seems that young Menuhin is to be given his chance to grow leisurely and legitimately to full artistic estate, for report runs that his parents will take him from the stage shortly for finishing studies in music, and general education. After that it will be interesting to meet Menuhin again on the concert stage.

The best hopes of a sympathetic public will follow the lad into his blessed retirement.

A caption in the Telegram of December 10: "From Barber to Critic." The gentleman no doubt is a cutting reviewer.

London Punch says: "A party of saxophone players celebrated the anniversary of their pet instrument with a dinner last week. We understand that they all had a good blow-out."

"Now is the winter that has gone and went—
Made glorious summer by this New York sun;
If music with our food be good, play on.
I am never merry when I hear sweet music!
Because I have been fed up on the sour stuff."
—Shakespeare II.

With regard to the Paris performance of Alfano's new opera, Resurrection, the New York Evening Post said: "French critics praised the Alfano score, declaring it a melange of the romantic melodious schools 'that won't cause any violent revolution in the lyric drama.'" Is this praise?

Nikolai Sokoloff and the Cleveland Orchestra, on their visits to New York, offer novelty programs that might well stimulate our home symphonic bodies into a more unconventional attitude and practise regarding their repertoire. "Too much of any one thing is good for nothing," said a wise Frenchman. Weber, Mozart, Bach, Beethoven, Brahms, Schubert, Schumann, Wagner, Liszt, Handel, Strauss, Haydn are all right but—there are others who have a right to be heard, and whom the patrons of our concerts have a right to hear.

A little gossip bird fluttered out of the opera house the other day and whispered something interesting into our ears. As yet 'tis only a rumor but at that it is worth repeating. When Carmen is revived this season, Jeritza's Don Jose may be Edward Johnson, who, so the same rumor goes, will sing the leading tenor role in the Alfano novelty, Madonna Imperia. Of course, we are sure of hearing Mr. Johnson in four of his best operas—Romeo and Juliette, Pelleas and Melisande, L'Amore de Tre Re and The Hunchman. He has sung Calaf in Turandot on tour with the company so it is not unlikely that he will do the part here during the season, as well as Aida, which he sang last year with success.

Another "Caruso successor" is looming up. This time the fortunate one, as usual, is from the land where the citrons bloom, and where the vineyards are sunshiny. The newcomer will seek to substantiate at his January recital here, the claim made for him, "by a group of prominent New York Italians, who are grooming him to succeed the late Caruso," as reported by the New York American. Whatever the vocal attainments of the Signor, he possesses unusual courage to present himself to the New York public and press with such a pronouncement, that is, if he sanctions the publicity slogan of the prominent group. But then again, it is no great feat to succeed Caruso; all tenors since his time have done so. The difficult thing is to succeed as well as Caruso.

A Chicago musician of note recently came to the office of the MUSICAL COURIER in the "Windy City" and blankly put the following foolish question to the writer: "Who do you think is the best critic in Chicago?" Right away we mentioned a name. "How do you come to that conclusion?" was the quick retort. "By the fact that he does not teach in any school, nor has he a studio. He never taught music but has written about it for many years." Have you ever noticed that very seldom a Secretary of the Navy or the War Department is a naval or military man? A civilian nine times out of ten is chosen for those two posts. This, by the way, is not only true in this country but all over the civilized world, probably for the reason that a military man, be he General or Marshal—or if a navy man, be he a Rear-Admiral or an Admiral-in-chief—would not be as efficient in the position, and for that reason presidents, kings and emperors, when making up their cabinets, do not go to a man of the profession, but among civilians. It would be a very poor dramatic critic who would be chosen from among the actors. Book reviewers often have their works found incipient by their colleagues who are also literary men. What is true in music about critics is also true about every other profession. "The wolves do not devour one another" is an old proverb, but many a wolf has chewed the ear of a weaker one; likewise many of our critics know that the pen is mightier than the sword and often use it to feather their own nest.

Contemporary Music

There is—as a few people may happen to know—an organization now in existence called The International Society for Contemporary Music. It is a union of modern composers, and it gives festivals of modern works each year somewhere in Europe, the programs being made up of works sent in by the various national committees, so that one may hear during the festival the latest creations of Italy, Spain, France, Germany, England, America, and so on. The society is genuinely international and also genuinely contemporary.

But what does contemporary mean? The question came up last summer when a piece by the American composer, Henry F. Gilbert, called Dance in the Place Congo, was given at Frankfurt. Everybody said the piece was not contemporary—though Gilbert is very much alive, which means, presumably, that he is contemporary, and which means, apparently, that a man may be contemporary but his music not.

The American Section of the International Society is now getting together a list of contemporary composers and their works. Questionnaires have been sent out, and a good many answers have already been received, with more coming in all the time, but it is proving a difficult matter to tell composers just what the word "contemporary" means as used to describe a certain sort of music. The word "modern" means the same thing—but what does "modern" mean?

To the average listener "modern" means full of discord, noisy, formless, lacking melody, "queer," but neither the American Section of the International Society nor any of the other National Sections are prepared to limit their selections by any such restrictions. Yet, on the other hand, it appears that if works that are not modern are sent in for the festivals, criticism is likely to result.

Just what is modern music? Discord does not cover the ground. Plenty of it is not discordant, yet it is obviously modern. Debussy is still a modern, even some of his music written thirty years ago; Strauss is a modern; Griffes is a modern, though dead some years; Deems Taylor, though very much alive (nobody more so!), is not a modern at all; Chasins is mildly modern; Copland very much so—and so on.

We know these things. Our feeling tells us the truth of them. But how describe them. Schoenberg (so we are told) and Bloch, both of them great modernists and great teachers, do not teach modernism. They teach the classics, the basic principles, and let their pupils discover their own tendencies and how to arrive at an expression of them. And their pupils seem inevitably to turn out to be modernists—modernists more or less violent, but still modernists. They write contemporary music.

What is contemporary music? Will some kindly student tell us? We need an answer to that question. We want to know how a person may write reasonably acceptable music, not all too discordant, and yet be up-to-date, contemporary, not old-fashioned. Where does the secret lie? What is there in Debussy that sets him apart from all his contemporaries? What is there in Ravel that makes even so melodious a piece as his Ondine sound altogether modern?

If you know, let us hear from you! If you don't know, make a guess!

And, speaking of guessing, suppose you let us make a guess! Our guess is likely to be as good as another. And our guess is simply that the thing that characterizes contemporary or modern music is its continual use of altered harmonies, its rare use of a simple, unaltered triad or dominant seventh chord, and, consequently, its utterly different melodic trend, its lack of cadences, its lack, often, of four-bar rhythms and of the other things that were the whole of the older music. All of that may be done without a single harsh dissonance or discord appearing, and if dissonances are used they must be of the sort that does not demand an immediate comfortable resolution.

This is our guess, and we would like to hear some other guesses. Our guess simply means that the modernists are breaking new ground. They are not satisfied simply to write as their elders wrote. They want to do something new. They want to reach new nerve centers in the musically impressionistic sides of our natures. Those are contemporaries. None others may lay claim to that distinction.

VARIATIONS

By the Editor-in-Chief

It is plain that Chairman Butler, of the Republican National Committee, never would have succeeded as a grand opera star. Asked recently by a newspaper for an interview, he replied: "There is nothing for me to say at all."

Then again, President Calles, of Mexico, might have been a success as a singer of songs in English, for he declared the other day: "My greatest problem has been to make people understand me."

Experimenting with typewriters to record musical notation is no new manifestation, but now a perfected instrument is spoken of as being ready for marketing, which "will enable composers to type their scores instead of writing them laboriously in long-hand, as they have been forced to do for hundreds of years." Some modernistic compositions sound not only as if they had been written on the typewriter, but also as if they should be played upon it.

This is the spot for the paragraph of R. D., who writes to us: "A former typist, Katherine Witwer, made her debut at the Chicago Opera last week. She had no difficulty in hitting the vocal keys."

Devious byways sometimes face us in our search for musical news. Of course we are aided by faithful assistants. One such places this item on our desk:

Human love for music comes from the stomach, says Professor A. M. Low, famous English scientist and sound expert.

"Music," he declared, "is a series of sounds, the frequency of which is altered by rhythm."

Just as the rhythm of the ocean tides is regulated by the moon, so it is quite conceivable that the ocean tides originally influenced the rhythm of man's heart and his digestive organs. Hence there is a natural inclination on the part of most human beings to love rhythmic sounds.

The missing link, then, has been found. Previously there was music for the mind, the heart, the hands, the throat, the feet, the toes. There is, too, the Dance du ventre. Welcome, then, the Symphony of the Stomach, doubtless to be written soon by a medical-modernistic composer. It probably will affect the livers of the critics.

Times change so. The tearful song-ballads of yesteryear (or the mid-Victrola period, as a scoffer called it) now are merely a source of innocent merriment.

Here comes Prof. Nicholas Murray Butler, commenting on America's continual boast of material progress and financial prosperity, and asks the rash questions:

"Every ant hill is prosperous. What poetry has it brought forth? What art? What music? What drama?" How about Casey at the Bat? Bud Fisher's cartoons? Red Hot Lips? Abie's Irish Rose?

Grena Bennett tells of her negro laundress who purchased a pair of shoes that squeaked. The colored lady returned to the shop and complained to the salesman. "Ah yes," he replied, "but we don't charge you anything extra for the music."

At the recent Lohengrin performance here, the



From Morning Oregonian, Portland, Ore., November 6, 1927.

curtain rose on the third act bridal chamber scene, only to disclose a stage carpenter putting the final touches to the scenery. He made his exit just in time to escape the fate dealt out by bridegroom Lohengrin's sword to that other snooper, Telramund.

A new young prima donna of the Metropolitan drove up to that house in a taxi during a recent Norma performance. Whether by accident or design, she arrived just after the finish of the Casta Diva aria. The night of the Norma première, we asked a lobby lounging vocal teacher, "How did you like Ponselle's Casta Diva?" "I missed it," he made answer. Queer people, those singing folks.

Apropos, when Ponselle sang Norma in Brooklyn not long ago, a spectator seated in a side box saw the artist cross herself devoutly again and again before she went on the stage for her first entrance. Evidently Miss Ponselle not only is modest, but also knows that she needs protection.

In 1882, a Moscow critic, after hearing Tchaikovsky's violin concerto, wrote that the composer was "played out." Quoting the stupid remark, Lawrence Gilman comments in his Philadelphia Orchestra program notes: "He was, indeed, so wholly 'played out' that the best he could produce during the remaining decade of his life were the Fifth Symphony and Symphonie Pathétique!" Another bright review cited by Gilman, is that of the unspeakable Hanslick, who, following the 1881 Vienna premiere of the same concerto, wrote this: "The Finale suggests 'the brutal, deplorable merriment of a Russian holiday carousal, . . . savage, vulgar faces, coarse oaths, . . . fusel oil.'" Gilman adds: "And Hanslick went on to a climax of hysterical ferocity, which seems incredible as an attempt to characterize Tchaikovsky's gay and brilliant Finale. . . . The olympian Hanslick assured himself of a lonely immortality by achieving what is probably the most triumphantly offensive piece of critical disparagement on record."

We have mourned from time to time in these columns, because prize fights and other athletic contests draw larger audiences than the best concerts and operas. At last comes good news. During the luncheon given last week here by Mrs. Susan Hawley Davis, in honor of the visiting N. F. M. C. delegates, Walter Damrosch related that when he gives his weekly orchestral music and explanatory talk over the radio, he has approximately 8,000,000 listeners. Now let Tex Rickard and the baseball and football promoters, equal that.

According to the New York World, a gentleman named Fred Knowles has flung into musical history this immortal line: "Better unsung than sung off the key."

How do you do, Brahms' F minor piano Sonata, opus 5? We hadn't run across you here for several years, and now we have encountered you three times this season at the recitals. You seem to be in good condition, and not much aged. Stay around awhile, and don't make another of those long disappearances. By the way, your old Sonata pals, Liszt's B minor, the Chopin twins and Beethoven's fifty-seventh offspring (nicknamed Appassionata) did not seem any too well pleased to see you come back. By the way, wherever you were, did you see anything of that Sonata we used to know and like, Schumann's F sharp minor? If you run across the old dear any place, send it along this way, will you? Thanks, in advance. Well, good bye, take keer yourself, opus 5, and stay with us a while now that you've found your way back.

New York has had its Times Square, Bowery, Pell Street, Bronx, Broadway, and Avenue A set to music, and Chicago, always intent on being abreast of New York, evidently means to follow suit. The first of the Western city's topographical tunes is called "Clark Street Bridge," by John Beach, and strangely enough, is a concert song. And by the way, Leo Sowerby did not dedicate to Henry Ford his setting of the old English song, "What If I Never Speede."

Prof. Herbert Eulenberg, a renowned psychiatric expert of Germany, declares very solemnly: "Study of nervous and spiritual suffering in the cases of the world's great men has convinced me conclusively that the line of demarcation between genius and insanity



IF SCULPTORS WERE TO GIVE CONCERTS

is non-existent in many instances, or at least effaced to an extent that it can no longer be traced." It is an interesting and suggestive idea, but Professor Eulenberg is telling the world nothing new. Max Nordau made the same discovery long ago and published his *Genius and Insanity* early in this century. Lombroso also has written many chapters along the same lines.

B. E. L. communicates relentlessly: "Whenever I see you critics leave the concert hall soon after the beginning of a recital, I am reminded of a familiar song which your guild should adopt as its air. It is Root's old composition, Tramp, Tramp, Tramp, the Boys Are Marching."

Friedberg, Flesch, and Salmond in trio at Town Hall next Saturday afternoon, recall memories of that other shining triumvirate which appeared at Carnegie Hall many years ago, Hofmann, Kreisler, and Gerardy.

Just by way of adding to the musical excitement of the season, forthcoming appearances hereabouts are those of Paderewski (New Rochelle), January 3, and Heifetz, January 4. To say nothing of Josef Hofmann's recital on December 18.

Now it is Mascagni who breaks out into a belated attack on jazz. He calls it "poison," and says, "It should be forbidden, like cocaine." Time was when we felt the same way about Mascagni's notorious *Intermezzo* (from *Cavalleria Rusticana*) which the public habitually encored at every performance, operatic and otherwise.

Now that Pagliacci is taking the place of *Violanta* in double bills with Haensel and Gretel at the Metropolitan, Richard L. Stokes of the *Evening World* refers to the former union as a dissolved companionate marriage.

There is no doubt that jazz is weakening. Can it not be permitted to die a peaceful death?

The latest published collection of letters by Wagner reminds the world again that he was not only a great composer of music but also a most persistent and successful borrower of money. One reads the Wagner correspondence in vain for a word to the effect that he ever repaid a penny of the sums lent to him.

By the way, in the recent literary wave of exposure regarding the private lives of great men, Wagner has fared no better than Napoleon, Heine, Byron, Ghengis Khan, and George Washington.

Etchings always are an acceptable Christmas gift. We never hint to our readers for presents, but if one of them runs across anywhere an etching of Richard Strauss' face upon reading that he now is regarded in some quarters as an old fashioned composer, we would be hard put to it, to refuse such a gift for Yuletide's sake.

"This is naturally the time to be planning for the future," President Coolidge said in his recent speech. We have been invited by Mrs. William Arms Fischer, high official in the National Federation of Music Clubs, to be her speaking guest at every luncheon, dinner, and other festal gathering of the N. F. M. C. Biennial and Convention in 1929.

LEONARD LIEBLING.

IS IT WORTH WHILE?

Instrumental music is the most expensive profession to learn, and entails by far the longest period of tutelage. The various unmusical callings require but a few hundred dollars and three or four years of study to produce the graduate; but after that length of time the average musical instrumental music student still is a very beginner.

Expensive instruments have to be bought, expensive teachers have to be paid, and many years of the most exacting practise have to be gone through; and then the young musician is ready to begin to get the experience which will fit him for solo playing, for a position in a symphony orchestra or opera company, or—for the grinding routine of work in a theater, restaurant, cafe, or cabaret.

Out of many thousands, perhaps one has sufficient talent to become a soloist or a prominent teacher. Our hotel and other lesser orchestras and bands, abound in pupils of the well known teachers, many of the former being real artists, virtuosi, but they fall a little bit short of greatness, and therefore they are compelled to eke out a living by playing popular music at union rates.

How frequently we hear musicians say, "My son never shall become a musician if I can prevent it." Verily, there seems to be no middle path in music. Is it, "Aut Caesar, aut nihil?"

But the darker side of the musical profession is not its only side, and furthermore, it does not appear to discourage many thousands of young persons from climbing the ladder of success and trying to reach its top.

Bankers, merchants, lawyers, doctors, and probably also prize fighters and undertakers, try to keep their sons from entering the profession of their paternal progenitors. Most persons believe that they are operating in the wrong field of endeavor, and could do better and find greater contentment and happiness in some other line of activity. The things we have not, frequently look more desirable than the things we actually possess.

The rewards in music are large when once the top is reached; large in financial result, in glory, and in peace of mind. Those are the goals that serve as a spur and an inspiration to the young striver in music.

Of course a high measure of talent is required to attain the desired eminence. On the other hand, without a correspondingly high degree of ability, no one could become a great banker, merchant, lawyer, doctor, etc.

Not every musician who falls short of greatness, is unhappy or even discontented. Many of them are in the profession they love and in the surroundings and associations they prefer. They earn a good and sometimes high living wage and are able to support themselves and their families comfortably.

To be, or not to be, a musician, therefore resolves itself into a matter of individual choice, with the chances of success difficult but not impossible.

Is it worth while? That is a question to which the music student shall find his answer through the proportion of talent, ambition, industry, and resourcefulness he puts into his profession. The element of luck is less likely to figure potently than in any other line of occupation.

SIXTEENTH CENTURY MODERNISM

The League of Composers, on December 30, at Town Hall, proposes to give a concert of the modern music of today and the modern music of the sixteenth century. Both schools are to be represented by organ and choral music. The solo artists are to be Joseph Yasser, organist, and the solo unit of the Choral Symphony Society. Mengelberg will conduct.

In this interesting experiment the ancients will be represented by works of Frescobaldi, Gesualdo, Marenzio, Monteverdi, Sweelinck and Jannequin, and the moderns by Chanler, Petyrek, Hindemith and Sessions. Chanler and Sessions are Americans. Both are young, but neither of them are particularly modern—not like Schönberg or Varese—just mild.

What one would like to know is this: were any composers of the ancient time modern in the sense of present-day modernism? Those old composers took liberties that shocked their contemporaries, but did they like some of our modernists of today, cast overboard the entire structure of the music of their past? That is a question that keeps coming up, but never seems to get an answer. One hears Beethoven called the modernist of his day—which is absurd; and one hears Wagner called the modernist of his day—which is equally absurd. Again, one hears Strauss called a modernist; so he is, but not in the sense of having repudiated, absolutely, the past. Strauss writes major and minor chords, simple triads; the ultra-modernists refuse to acknowledge

that there is any such thing as a simple triad. Strauss wrote in one key at a time; the ultra-modernists refuse to acknowledge that there is any such thing as a key. Poly-tonality and a-tonality are their gospels.

One would greatly like to know whether there was ever anything even vaguely approaching such iconoclasm in the past? If so, what has become of it? Has the League of Composers unearthed some of it? And is it to shock our senses on December 30?

Well, frankly, we doubt it. We imagine the modernism of the ancients will sound so much like other ancient music that our modern ears will not be able to hear the difference. But we wonder if this will be true three hundred years from now of the ultra-modernism of today? It seems quite impossible. The ultra-modernism of today does not even sound like music to ears accustomed to melodies, harmonies, keys and rhythms. Is it possible that there is really so little difference between it and real music that the people of the twenty-third century will be unable to hear that difference, just as we, today, are unable to differentiate between the music of the sixteenth century and the modernists of the sixteenth century?

JAZZ

Some time last winter Mr. Casella wrote for the Christian Science Monitor his opinion about jazz. He said: "If I were not afraid of being taken seriously—and yet I am speaking very seriously—I should venture to say that the only music that is of the twentieth century, and which in a few years has been able to impose itself upon the whole world by its dynamism, its originality and also by its luster, is undoubtedly jazz." Mr. Casella also said a great many more things of wisdom and common sense, and perhaps it may not be entirely impossible to agree with his opinion of jazz. Not that he thinks much of it, but he does insist that it is the one original musical idiom of our times, and he is possibly right.

But even if he is right, is the fact worth talking about? One may very seriously doubt it. There is nothing whatever in jazz that serves to explain the success it has had. It reminds one a great deal of the question the small boy asked of the wanderer in the desert: Why did he eat soap? There was, of course, only one answer and that was that there was nothing

It is now settled that the diplomatic conference which was to meet in Rome this year to consider some proposed

changes in the Berne Copyright Convention will take place during 1928. As it happens, that year coincides with the expiration of the copyright protection on the works of the last German composer of the nineteenth century whose works have attained world recognition as "classics," namely Brahms. In accordance with the German copyright law the period of protection extends thirty years after the composer's death, and in accordance with the Berne Convention the same period is valid for the whole world, so far as a German composer is concerned. However, there has been a strong movement, supported by the German publishers, in favor of lengthening the period to fifty years after the composer's death, and the matter may come up for consideration by the German legislature before long. It is fairly certain now, however, that any decision to alter the law in Germany will not come in time to benefit the holders of the Brahms copyrights, and this ought to mean a tremendous boom in Brahms reprints and, consequently, in the distribution of Brahms' music. Considering the present price of that music, the inevitable reduction, with the setting in of competition, will be greeted with joy by musicians all over the world.

Perhaps one may hope, too, that with the greater familiarity and popularity of Brahms' music the position of Brahms among the great composers of the world may become clarified in the public mind. At present there is perhaps no composer concerning whose merits views are so divergent among intelligent musical people. Beside those who consider him the legitimate successor of Beethoven we have critics who think him a mere pundit, a grandiloquent mouther of meaningless phrases. People who admire Debussy often consider Brahms a heavy bore, just as the admirers of Wagner did a generation ago. Even so discerning a critic as W. J. Turner, writing in the New Statesman (London), considers Brahms "strikingly deficient in intellect" and his sentiment the "schoolgirlish nostalgia of a young lovesick maiden who knows nothing as yet of love itself." Yet Mr. Turner, at least, does not deny him musical genius, which some American critics, notably the late lamented Henry T. Finck, did. But he repeats the mistake of others who try to gauge his greatness by

else to eat but soap. That is the explanation of the world's consumption of jazz. The world eats jazz because there is nothing else to eat but jazz in the whole musical output of our time. In other words, jazz is not successful because of its merit but simply because of complete lack of competition. And yet one cannot say that jazz is not agreeable. Well made jazz possesses an orchestral color vastly superior to any orchestral color known before in the whole history of popular dance music. But the point is that this color could be and no doubt some day will be transferred to other popular music that is not jazz. Some day, God willing, we will get rid of the eternal plunk, plunk of the banjo—the eternal fox trot. When they go jazz goes with them. But it is to be hoped that when they go the beautiful orchestral color of jazz (which will be more beautiful ex-banjo) will not go, too. The harmony of the saxophones and the brass with a touch of oboe, English horn and clarinet color is exquisite.

BIS, BIS, BRAHMS!

It is to be hoped that our piano and song recitalists this season will give us more Brahms.

Regarding the pianists, it may be said that with the modernistic output of small public value, and with Mendelssohn, Rubinstein, Moszkowski, and much of Liszt eliminated from the modern piano repertory the works that survive belong to the fittest, and of them the Brahms sonatas, rhapsodies, variations, capriccios and intermezzi satisfy the musical mind and the heart most completely.

The Brahms songs are a mine of melody and deep feeling as yet unexplored by many concert singers.

We are certain to hear the Brahms violin concerto often this season, for it is now demanded from every fiddler of note. The piano concertos are also in sure prospect. Godowsky, for example, plays the D minor superbly.

The symphonies are with us always, but conductors should not do the C minor so often to the exclusion of the other three.

Brahms' choral and chamber music works are an enduring delight and should receive frequent performance wherever the necessary executive forces are available.

Tuning in With Europe

comparing him to Beethoven. It is true, of course, that Brahms had not Beethoven's genius for the "development"

of a musical idea, that his constructive method was not always organic and therefore not so flexible and live as that of his great prototype. But who else ever had this faculty of intellectual and emotional development without having recourse to mere ornament or the mere devices of counterpoint? Not even Schubert, whose melodic inspiration was of almost unmatched power, spirituality and spontaneity, achieved that mysterious power of metamorphosis. It would be more just to compare Brahms with his contemporaries—with Tchaikovsky, with Dvorak, with César Franck, and—if one wants a towering demonstration of his superiority—with Grieg.

The impulse of Mr. Turner's article, by the way, was an extraordinary performance of the Brahms B flat concerto by Artur Schnabel, who, he says, "tied all its scraps . . . together with the adroitness and mastery of a musical magician." Admitting the greatness of that performance one is nevertheless tempted to remind Mr. Turner that the quality of a work must be judged by its best performance and not by its worst. We refuse to admit that a great interpreter's job is to "deceive" his audience into thinking that a work is great when it is not. Artur Schnabel himself has said that he never plays music that is not "better than it can be played." Brahms is more than a great craftsman; he is a great composer. Even in the greatest performance the credit is still predominantly his.

Commenting on the same performance the critic of the London Daily Mail got off a perfect gem. He said that the B flat concerto contained some good musical ideas which would have made a nice violin sonata. As a piano concerto, he said, the work was "leaden." What a pity the great composers of the past didn't have this expert's advice on what, if anything, to do with their musical ideas!

"Onions and raw carrots made into sandwiches," says Melba, "are good voice producers." Is that why they sometimes get thrown at singers? Some of her finest performances, adds the diva, can be traced to a meal of scrambled eggs. Art works its wonders in mysterious ways!

C. S.

TRIBUTE TO A GREAT ARTIST

In the New York Sun of December 10, W. J. Henderson pays high tribute to Mme. Schumann-Heink, who has announced her forthcoming retirement from the stage. It is a tribute with which every one must agree, for it speaks of that singer's former glorious voice, her sound musicianship, her thorough knowledge of opera and concert singing, and her lofty artistic ideals. Her career has been a splendid one and an inspiration to all the younger members of the vocal profession. And speaking of some of those younger ones, Mr. Henderson hands them several left-handed compliments when he remarks that "Today the young singer, half trained and unable to imitate Mme. Schumann-Heink, seeks for some scheme to get on the front page of a newspaper, which, of course, is not done by singing. Public interest, thus excited, is not directed at the vocal performance, but the interest extraneous matter. Why do not some of them try Ruth Eldering to the South Pole or being the first prima donna to swim to Honolulu? After accomplishing some such achievement a young woman should expect mobs to besiege opera houses just to see her. And very many of these young canaries should be seen, and not heard." Commenting on the fact that Mme. Schumann-Heink, after fifty years of singing, says she intends to teach, Mr. Henderson declares that he does not envy her, and continues: "The way she learned her art will not appeal to the glorious youth of the present. This is a get-rich-quick age. No one desires to prepare to sing fifty years. The infant prima donna of this glowing hour expects to carry the world by assault with the help of the passionate reporters and the burning telegraph wires. She wishes to make one stupendous hit at the Metropolitan, which still spreads its tarnished glamor through the West, and then hasten off on a concert tour to gather in the easily-fooled dollars." Mr. Henderson is right in putting the blame on the "infant prima donnas" and the "young canaries," and not on their teachers. Serious vocal pedagogues hardly ever encourage such premature leaps into the profession, and often try every possible legitimate means to hold their restless pupils in check for further study, but alas! frequently such wise and kindly efforts are all in vain.

JAMES E. DEVOE STILL SMILING AFTER TWENTY-FIVE YEARS

"Laugh and the world laughs with you, weep and you weep alone." James E. Devoe adopted the former course during his twenty-five years of managerial activity in Detroit and many other nearby cities, with the result that recently over eighty of his friends and followers laughed with him at a luncheon tendered him at the Statler Hotel in Detroit in celebration of his silver jubilee as a manager. Many telegraphic laughs were received from prominent musical personages, among whom were John McCormack, Ernestine Schumann-Heink, Ossip Gabrilowitsch and Jefferson B. Webb, vice-president and manager of the Detroit Symphony Orchestra. A man who can smile through a quarter of a century of the ups and downs, the tribulations resulting from the temperamental attributes of prima donnas, tenors, conductors and other musical personages, and the ceaseless and

feverish activity exacted by the musical managing business, is indeed a rare bird; and Harvey Campbell, secretary of the Detroit Board of Commerce, toastmaster, William B. Stout, Jesse L. Woods and the other speakers of the occasion told the feted one so in no uncertain words.

What the Jury Thinks

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

Stell Andersen, November 30

WORLD . . . a brittle and empty technique. . . .
HERALD . . . plays with self-consciousness and some calculation of effect.
WORLD . . . She banged and banged, first with one hand and then with both.
WORLD . . . There wasn't a song in the carload of notes.

Nicolai Mednikoff, November 30

HERALD . . . Shows depth of feeling.
WORLD . . . an excellent technique but no message.
AMERICAN . . . notable for its noble, fluent and artistic qualities.

Tannhauser (Metropolitan), November 30

WORLD . . . it (Jeritza's voice) reappeared, vital and effulgent and sensitive. . . .
SUN . . . she (Jeritza) sang her softer music well. . . .
POST . . . Richard Mayr made a dignified Landgraf and sang the part with pleasing deep rich tones.
SUN . . . A part striking a triumphant note of beauty in the ensemble was Mr. Whitehill's familiar Wolfram.

Horace Britt, November 30

POST . . . he played the Schumann numbers in a way that brought out all their romantic beauty . . . and was delightful in Handel and Beethoven Sonatas. . . .
WORLD . . . excerpts from one or more cello concertos of Lalo.
HERALD . . . intermezzo, introduction and rondo from Lalo's concerto. (The only one he wrote.—Ed.)

Nicolai Mednikoff, November 30

SUN . . . The music lover seldom hears this misused sonata played with so much charm and finish.
SUN . . . revealed himself in this composition as a pianist with a command of the sonorous phraseology which Liszt bestowed on the fantasia and of the polyphony of the fugue, which he played at a vivacious tempo instead of the deadly dull one affected by several pianists of late.
WORLD . . . A disjointed reading of Beethoven's Adieux Sonata underwent similar spasmodic, exaggerated treatment.
WORLD . . . Every vestige of the nobility inherent in the Fantasy evaporated in an interpretation devoid of either rhythmic or melodic cohesion, and decorated with ultra-romantic nuances entirely out of keeping . . . with Bach's composition.

I See That

Pasquale Amato arouses Bridgeport (Conn.) music lovers to great enthusiasm with his singing.
New Jersey church changes hour of service in order to secure Godfrey Ludlow.
Mr. and Mrs. Charles A. Parker hold reception in honor of Charles Wakefield Cadman.
In "The Phantom That Is Known As 'Opera,'" John Hutchins gives some valuable advice to students and teachers.
Marianne Genet's new song seems destined to win wide popularity.
Alexander Kisselburgh delighted the Rubinstein Club members on December 13.
Brahms and Franck numbers were included on Lynnwood Farnam's December 4 program.
John Adams, of the Wolfsohn Bureau, has established a Radio Bureau.
Guild of Vocal Teachers holds annual meeting and president's report reveals interesting facts.
Frieda Hempel returns to the American concert stage.
Pupils of Mrs. James Stephen Martin present an evening of opera excerpts.
Benno Moiseiwitsch has started his American tour.
Prague celebrates 140th anniversary of Don Giovanni.
Modern Institute of Violin (Chicago branch) presents Wilkomirski.
Detroit Symphony Orchestra to be heard in New York City.
Mme. Schumann-Heink, Ernest Schelling and Mrs. MacDowell to give lectures.
Ignaz Friedman will be soloist at the third Beethoven Symphony concert.
Oscar Seagle artists sing for disabled soldiers.

News Flashes

Hart House String Quartet Re-Engaged

A telegram from Ida Gregory Scott from San Francisco to the MUSICAL COURIER reads as follows: "Hart House String Quartet established themselves last night as exceptional interpreters of chamber music. Their program of Bartok and Elgar was received with unbounded enthusiasm by San Francisco's music lovers. I have immediately re-engaged them for next season."

Morgana, Atkinson and Davis in Messiah at San Francisco

San Francisco, Cal.—Sponsored by the city, the Messiah was given December 8 at Civic Auditorium with the City Chorus and the Symphony Orchestra under Alfred Hertz' baton. Nina Morgana, of the Metropolitan, was acclaimed, singing her solos with feeling and emotion. Eva Atkinson, San Francisco contralto, substituted at the last minute for Myra Mortimer, who was ill, and she and Ernest Davis were excellent interpreters of the difficult parts allotted them. All were enthusiastically received. S.

Charles Premmac, November 30

SUN . . . Mr. Premmac displayed considerable talent . . . at his first recital, and last night's performance was equally delightful. His diction is musical and clear, his color and interpretative powers well developed.
SUN . . . His tone is richest in the head tones. . . .
WORLD . . . The singer's tones were pinched and forced in the upper register. . . .

Leo Podolsky, December 1

WORLD . . . He received a cordial welcome from an assemblage in which were many musicians. . . .
WORLD . . . lacked power to stir his audience emotionally.

Josef Martin, December 1

AMERICAN . . . Technically, he has a virile grasp and commendable accuracy.
AMERICAN . . . He has a correct sense of style, and first values in phrasing, accents, and formal outlines.
WORLD . . . A Chopin group showed him at his best.
WORLD . . . His playing was still less enjoyable in a Chopin group.

Alsen Under Haensel & Jones Management

Immediately effective, Elsa Alsen, dramatic soprano, has signed an exclusive contract with Haensel & Jones for a term of years. Since her first appearances in this country with the Wagner Opera Company, Mme. Alsen has steadily gained in public appreciation and local managerial favor until now her high artistic worth is known from coast to coast and she is in constant demand in opera and concert.

Lund Broadcasts Mignon

Charlotte Lund broadcast the opera Mignon over station WPAP last week. This season Mme. Lund is singing to capacity houses at her opera recital series at both Columbia University and the Brooklyn Academy of Music. This versatile artist gave La Rondine at the New York Opera Club, of which she is founder and president, on December 13.

Frances Nash Sails

Frances Nash, American pianist, following her Chicago recital on December 5 and recitals in Delaware, O., December 8, and Memphis, Tenn., December 10, sailed on the Berengaria for a European tour after one of her most successful seasons. Miss Nash will return next fall.



THE NEW ELMAN QUARTET.

The accompanying snapshot, taken at St. Jean De Luz, south of France, shows three members of the Elman family. The greatest is, of course, Mischa, but the most important (according to sister Liza) is the violinist's 18-months-old daughter, Nadia, who is resting in the arms of her nurse. The Misses Liza and Esther Elman, pianist sisters of the violinist, have just returned from abroad on the Leviathan. They spoke of the successes their brother is reaping in Europe, but while they admire his art as much as everybody else, does they think his greatest achievement, by far, is little Nadia.

Voice trials begin at the Metropolitan Opera Choral School. The Hart House String Quartet again is honored. Korngold's opera was a failure in Vienna. Robert Lach is the head of the Vienna University music department.

La Scala is to hear five new productions. Respighi's new opera has Hamburg premiere. Arnold Clement holds a unique place among musical managers of the world.

Archibald Sessions gives interesting choral concerts. Opera excerpts are presented by the National Opera Club. The list of European festivals for 1928 is an extensive one.

Leginska wields the baton as the new conductor of the Woman's Symphony Orchestra of Chicago.

Monteux is still the hub of Amsterdam musical life. Chicago Civic Opera's plans for its Boston season are announced.

Titta Ruffo makes his first appearance of the season at the Metropolitan.

Sydney Rayner is accorded a big welcome upon his return to New Orleans.

Over two hundred persons attended the fifth anniversary banquet of the Fiqué Choral.

Garden and Marcoux put new life in Monna Vanna at the Auditorium in Chicago.

The Dayton Westminster Choir School is working for the betterment of music in the churches.

Verdi Club members hear two delightful programs.

The Cherniavsky brothers suitably called the "world's greatest travelers."

Mme. Del Campo wins praise of a host of admirers through her delightful programs.

Walter Russell elected president of the Society of Arts and Sciences.

Guglielmo Somma is now established in Chicago.

Harriet Ware, in interview, tells of her songs and her own publishing company.

New York Concerts

(Continued from page 29)

lating technique and complete understanding. The Capitol orchestra, under the skilled guidance of David Mendoza, gave an unusual program, which began with the G minor symphony of Kalinnikov, one of the two symphonic works of this talented but comparatively obscure composer. Two numbers of Liadow's, *The Enchanted Lake* and *Baba-Yaga*, offered interesting tone color, especially the latter. *Baba-Yaga* is the Russian term for witch, and this descriptive piece tells with consummate art the story of a broomstick ride. The eerie whistlings and the strange distortions of tempo in this selection are curiously woven into the thematic development. The program concluded with the *Marche Slav*, apparently a bit hurried, but played with vigor and good taste. A large audience attended.

Walter Leary

A large audience appeared thoroughly to enjoy the recital which Walter Leary, baritone, gave at the Gallo Theater on December 11. The artist was in excellent voice, and the audience was so enthusiastic that numerous encores were demanded and graciously given. The program was well selected and included operatic arias, German Lieder and French and English songs. Mr. Leary entered wholeheartedly into each number, and convincingly conveyed to his audience the various moods he portrayed. He is the possessor of a voice of excellent quality, and he uses it at all times with taste and artistic intelligence. There was no forcing of the voice, and Mr. Leary's freedom of expression and understanding of the content of the music presented made his program thoroughly interesting and enjoyable.

E. J. Polak's artistic accompaniments proved an asset to the recitalist.

Lucilla de Vescovi

A real queen of beauty was the Italian lyric soprano, Lucilla de Vescovi at her second recital of the season in the John Golden Theatre on December 11. A large audience gasped and finally broke into applause at the picture of the singer upon her first appearance, as she entered at the back of the stage, through an arching aperture, behind which hung a drop curtain, as sapphire blue as the blue sky of Naples. Mme. Vescovi's long white satin princess gown with court train only enhanced the impression that here was a queen from a book of fairy stories, and upon the conclusion of her first song, *The Bagpipers*, of Rossellini, the enthusiastic response to the lovely singing, was even greater than the applause for the lovely appearance.

Part of the program comprised modern airs of Malipiero and Respighi, after which, Mme. Vescovi, in native Neapolitan peasant costume, red and black, with huge gold earrings, sang charmingly two groups of Neapolitan and Sicilian folk songs, closing the program with a whirling Tarentella.

Mme. Vescovi's voice is high and colorful and she used it with discrimination and sureness. She has a keen dramatic instinct with which she gives poignant meaning to her work.

Aida Grasselli assisted with three piano numbers, and Wilfred Pellitier distinguished himself in his accompaniments for the songs of Mme. Vescovi.

Metropolitan Opera

(Continued from page 32)

MANON LESCAUT, DECEMBER 10

Not for four seasons has Puccini's earlier work, *Manon Lescaut*, been heard at the Metropolitan until last Saturday afternoon when it came back into the company's repertory, bringing with it a delightful freshness and charm of melody. The opera, based on *Albè Prevost's* book, is filled with Puccini's flowing melody, but not as freely as the operas that came from his pen later. Mr. Serafin gave the work

a splendid reading, and after the prelude to the third act, he and his men shared in one of the most spontaneous ovations of the afternoon justly deserved.

The cast for the revival was a good one. Beniamino Gigli slid comfortably into the shoes of Des Grieux and sang his music with a tone of melting beauty. In the scene with Manon he put great feeling into his singing when both he and Mme. Alda rose to dramatic heights. Gigli's plea to accompany Manon to the new country in the third act was so earnestly enacted and sung that when he ran up the gangplank the audience broke into applause that lasted several minutes and brought the tenor back for a series of ovations after the curtain had gone down. His Des Grieux may easily be classed among the best interpretations of the role.

Frances Alda's Manon is a familiar one. To the part she lent once more a sweetness and purity of tone that pleased considerably. In the second act Mme. Alda did some excellent work and was particularly effective in the dancing lesson. She shared the honors of the afternoon with Gigli. Other old favorites were Antonio Scotti as Lescaut, whose portrayal of a rather limited role was vividly felt whenever the famous baritone was on the stage. One wished for more of his inimitable art. Adamo Didur, also in a minor part, made much of it. Merle Alcock's rich voiced musician was a further touch of artistry, while who could do the ballet master better than Bada? We know of no one.

Manon is back with us again and we are glad.

Eighth Week at the Metropolitan

Lohengrin will open the eighth week of the Metropolitan Opera season next Monday evening, with Rethberg and Matzenauer and Laubenthal, Whitehill, Mayr and Tibbett. Bodanzky will conduct.

Other operas of the eighth week will be: *Norma*, as a special matinee on Wednesday, with Rosa Ponselle, Telva and Egner, Lauri-Volpi, Pinza and Paltrinieri, and Serafin conducting; *Manon Lescaut* on Wednesday evening, with Alda and Alcock, and Gigli, Scotti, Didur, Tedesco, Picco, Altglass, Bada, Ananian and Reschiglian, with Serafin again conducting; *Violanta* and *Haensel und Gretel* on Thursday evening, the former with Jeritz, Wakefield, Bonetti, Ryan, Parisette, Kirchhoff, Whitehill, Meader, Altglass, Paltrinieri and Wolfe, and the latter with Fleischer, Sabanieva, Manski, Wakefield, Alcock, Wakefield, Ryan, Schutzendorf, with Bodanzky conducting both operas; *La Juive* on Friday evening, with Elena Rakowska (debut), Fleischer, Martinelli, Rothier, Tedesco, Picco, Wolfe, Ananian, Gustafson, and Galli, Friedenthal and Bonfiglio the dancers, with Hasselmans conducting; *L'Africana* will be the Saturday matinee opera with Rosa Ponselle, Lerch, Flexer, Gigli, Danise, Pinza, Ludikar, Bada, Altglass, Ananian and Reschiglian, with Serafin wielding the baton. The *Tales of Hoffmann* will be the popular Saturday night (Christmas Eve) opera with Morgana, Manski, Mario, Howard, Telva, Tokatyan, DeLuca, Didur, Rothier, Paltrinieri, Meader, Tedesco, Cehanovsky, Gabor, Wolfe, D'Angelo and Gustafson, with Hasselmans conducting.

Symphony Audience Enjoys Beethoven's Eighth

It was a very pleasant hour and a half which a capacity audience spent at the concert of the New York Symphony Orchestra on December 4 in the Mecca Auditorium.

While the heavens were pouring rain, sleet and snow alternately and ensemble outside, all was bucolic joy and sunshine inside of the beautiful auditorium, for Beethoven's 8th symphony was the piece de resistance, and such it proved to be in truth under the artistic leadership of Fritz Busch. Mr. Busch introduced some new ritardandos which proved



NELLIE C. CORNISH,

director of the Cornish School, Drama, Music, Dance, of Seattle, Wash., who is at present in New York on her annual trip in search of new ideals. Miss Cornish reports much activity in the realms of music and art in her home city, both at the school and in general. (Photo by Gene Hanner.)

highly effective and perfectly logical, his phrasing is artistic, and he is one of those rare conductors who use their orchestra like a grand instrument upon which they play and which obeys their will implicitly.

The first movement, *Allegro Vivace*, was beautifully played, the varying moods standing out in all their joy. In the *Allegretto Scherzando* the fine technic of the orchestra manifested itself. The pianissimos were perfect and the tempi left one breathless at times. The tempo of the third movement, the *Menuetto e trio*, seemed slightly slow, but after the first sixteen measures it became convincing. The last movement was indeed a tour de force, for there was nothing omitted to bring out all the possibilities of the score, and the freshness with which it was played was most enjoyable.

The other orchestral numbers on the program were Mozart's overture to *The Marriage of Figaro* and Cesar Franck's *Symphonic Piece from The Redemption*.

The soloist was Emilio de Gogorza, baritone, who sang *Ariette* and *Chanson Bacchique* by Gretry and the *Largo al Factotum* from the *Barber of Seville*.

Ethelynde Smith Scores in Moncton

The following is taken from the Moncton, New Brunswick, Daily Times: "Moncton music lovers turned out en masse to hear the song recital given by Ethelynde Smith, soprano, who greatly delighted her audience with a finely arranged program, in which her wonderful voice captured everyone who had the pleasure of hearing her. . . . A feature of Miss Smith's beautiful voice is its fine clarity and its restraint, so characteristic of the true artist."



LOUISE LERCH,

one of the younger members of the Metropolitan Opera Company, snapped in the cave on Erdelle Farms, near Allentown. It is on this farm that Miss Lerch spends her off seasons.

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Chicago Opera

(Continued from page 5)

them were many women, one really wonders if Prinziville has a sense of humor by sending those ladies into Piza.

The orchestra did well by the Fevrier score and Moranzoni, who this year directs a la French instead of a la Italian, brought out everything contained in the score plus his own personality, which is both exuberant and poetic.

IL TROVATORE, DECEMBER 4 (MATINEE)

Il Trovatore was, repeated, but with a new Azucena—Kathryn Meisle, who had not been heard with our company for some time, making her first bow this season as the old gypsy around whom a great part of the complicated plot revolves. Since heard at the Auditorium with the Chicago Civic Opera, Miss Meisle has made vast improvement as an actress, while her voice retains the purity and beauty that were so much admired whenever Miss Meisle sang.

Muzio was the Leonore, a role in which she always wins the approval of her hearers; Antonio Cortis, who is modestly forging to the front as one of the best tenors of our day, sang the role of Manrico with telling effect. Also associated in the success of the afternoon must be mentioned Bonelli, whose Di Luna had many excellent qualities.

The performance was under the direction of Henry G. Weber, who brought out the many melodies in the score with his usual musicianship.

BARBER OF SEVILLE, DECEMBER 5

Giacomo Rimini delights whenever he is cast as Figaro in The Barber of Seville; and to those who witnessed his performance in this opera, the pleasure is well understandable.



TOTI DAL MONTE
as Gilda in Rigoletto.

On and off the stage Rimini is a jovial man, care-free and happy; he wishes every one well, and this state of mind is well suited to make his Figaro the personage so well penned by Beaumarchais, who inspired Rossini to write one of the classics among operas. Not only did Rimini bring out the note of gayety, but he also sang the music as it should be sung. Thus his emphatic success was richly deserved.

For the first time this season also, Tito Schipa sang the role of Almaviva, in which he is supreme. To hear Schipa sing only the Serenade is a delight, yet throughout the opera his singing is just as potent, and one carries away unforgettable memories of how the part should be sung. As before, Toti Dal Monte was Rosina, and she sang as only Dal Monte can sing. She may not be a sensational singer, yet she is with the very best in the realm of coloratura sopranos.

The other roles were well handled, especially that of Don Bartolo as interpreted by one of the foremost buffos of our day—Vittorio Trevisan.

AIDA, DECEMBER 7

Aida was repeated with the same excellent cast heard now and then since the beginning of the present season.

TANNHAUSER, DECEMBER 8

Another repetition of Tannhauser gave opportunity to hear anew the beautiful and well voiced Leone Kruse, the intelligent and diligent Augusta Lenska, the forceful Lamont, the noble Bonelli and the aristocratic and sonorous Kipnis in roles in which they again scored heavily. The magnetic Weber was at the conductor's desk.

CARMEN, DECEMBER 9

Not wishing to be fastidious but desirous of reporting faithfully and truthfully what we see as well as what we hear, it seems permissible to criticize several incongruities that made at least one spectator smile at the performance of Bizet's Carmen.

For many, many years—we might say, ever since she made her debut in 1900—we have been great admirers of Mary Garden and often called her a great artist. However, of late she does many things which are not artistic. We passed unnoticed in our review of Monna Vanna her bad taste in wearing a tiara throughout the opera. First of all, when Pisa was besieged by the enemy and its inhabitants were dying from famine, a Monna Vanna would not wear an expensive tiara set with precious stones, nor would she pass the enemy's lines wearing a scarlet cloak and the same tiara, which would point her out to any soldier as a person of quality. We have seen the drama and know that Monna Vanna dressed in dark clothes. This, naturally, not to attract the attention of the passers-by and of the sentries around the camp of Prinziville.

We did not mention those errors, as our admiration for Garden would not permit us to do so, yet her Carmen had so many wrong points that a further deviation from truth would lower the high standard in which we have always placed Mary Garden. First of all, she wore under her stocking a gold anklet, as do the ladies of today. Some they say even wear rings on their toes, yet Carmen, a gypsy girl, was not a flapper in old Seville. She was a girl of the people, a beauty among the cigaret girls and a woman whose love was of short duration, but for all that she did not wear an anklet.

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A small detail, to be sure, but it is in small things that one recognizes the true artist. Vocoly, Garden was suffering from a cold, so here again kindness tells us to pass under silence husky tones that at times marred her performance.

Kathryn Witwer, who last year won the coveted first prize of the National Federation of Music Clubs, made her debut with the company as Micaela. Her friends were there en masse and often applauded at the wrong moment. The newcomer has a glorious voice, beautiful in texture and used with marked intelligence. She has been well trained in a field in which, no doubt, she will rise to stardom. Her French was exquisite and she delivered the music as well as the text not as a debutante, but as a routine opera singer—one who understands the stage, who knows its traditions; her overwhelming success was in every way justified.

Vocoly speaking, chief honors of the evening were won by Fernand Anseau, whose Don Jose leaves absolutely nothing to be desired. What a magnificent voice and what art! making this Belgian tenor one of the most potent factors in the success of an operatic season. To dwell upon his performance seems unnecessary, as piling superlative upon superlative, would add little to his renown; suffice it to say that his singing was angelic that will explain better than an analytical report the just enthusiasm of a delighted audience. Luigi Montesanto is incontestably the best looking Escamillo that we have seen in many a day on the stage of the Auditorium. Beautifully costumed, he made a fine impression and gave reason for Carmen's falling in love with him at first sight.

Elinor Marlo made a great deal of the small part of Mercedes, revealing anew an uncommonly fine voice, mellow in all registers.

Alice D'Hermanoy was happy as Frasquita; likewise Desire Defrere and Jose Mojica as the two smugglers.

A paragraph could be written concerning the Zuniga of Edouard Cotreuil. Here is a singer who understands the voice, whose delivery is that of a musician and who gives added eclat to any role in which he is cast. Happy a company that has in its rostrum an Edouard Cotreuil. His loss would be irreparable at this time, especially in a company that produces the French repertory with many singers who yet to learn how to project French words.

Giorgio Polacco loves the Bizet score and his illuminating reading satisfied those who know every note of the beautiful opera, which he conducted, with his usual mastery and energy. It may be well to single out the fact that Polacco with his orchestra accompanied Kathryn Witwer with the care of a good father, and that Garden and Anseau did all they could to make the success of the newcomer as triumphant as it was.

Our eyes were quite shocked in the last act to see three sheet posters announcing a prize fight that took place in Seville on Sunday, June 13, 1926. The toradors and picadors of that contest were Rafael Gomez, Gallo and Miura. Where was Escamillo? It is well for our scenic artist to go to Seville in the summer months to imbibe Spanish atmosphere, but it is wrong to buy a few posters and to placard them on the Auditorium stage. A duplicate with the year changed and the name of Escamillo in bold black type would have been more appropriate, but as it was shown on the stage of the Auditorium, the error was unfortunate, as one might have thought that Escamillo in Carmen is but a super since Gomez, Gallo and Miura were featured as the prominent bull-fighters and the honors paid to Escamillo in the last act were difficult to understand under the conditions.

The ballet danced to the music of Bizet's L'Arlesienne, beautifully played by the orchestra under Polacco. We have been told that we do not understand the art of choreography as it is shown in the last few years at the Auditorium, but we were reared in the French and Italian schools of dancing, and the Russian school is quite different, expressing the wish of the composer by means of pantomime. We thought that dancing was with the feet and limbs instead of the arms and the face. It seems we are wrong and we humbly apologize to the corps de ballet en masse which uses their hands and arms beautifully, who express joy and sorrow by twisting the face as it should be, and who use their feet and limbs occasionally, only as a means of rhythm and not as one of expression.

LORELY, DECEMBER 10 (MATINEE)

The last performance this season of Lorely delighted the Saturday afternoon habitués. The cast was the same as heard in the first six weeks of the present season.

JEWELS OF THE MADONNA, DECEMBER 10 (EVENING)

No wonder that the Auditorium is filled every Saturday night, as really the management is generous in giving at popular prices the same performance as given previously at full tariff. The second presentation of The Jewels, and the first at popular prices, was given with identically the same cast as heard the previous week, so well headed by Raisa, Lenska, Lamont and Rimini.

RENE DEVRIES

Ball's Songs Becoming Classic

The death last year of one of America's best known song writers, Ernest R. Ball, has caused no cessation of the singing of his beautiful songs. Although some of them are now old, they are still in constant demand and are in fact becoming classic folk songs. Among these are Dear Little Boy of Mine, Let the Rest of the World Go By, Turn Back the Universe, Goodbye, Good Luck, God Bless You, A Little Bit of Heaven, and so on. Mr. Ball's posthumous ballad, Watching the World Go By, is also having a pronounced success.

Moiseiwitsch Starts American Tour

Benno Moiseiwitsch opened his American tour in San Francisco as soloist with the San Francisco Orchestra. He will also play with the Los Angeles Orchestra and on his way east will give a recital in Wichita, Kans. He will open his New York season with a recital in Town Hall on January 2 and will be heard again in the same hall on January 22 and February 12, playing three separate programs, the first classic, the second romantic, and the third modern.

Mary Lewis in Thais

William Thorne, New York vocal teacher, went to Washington last week to hear his artist-pupil, Mary Lewis, Metropolitan Opera soprano, sing Thais with the National Opera Company in which she was most successful. Mr. Thorne also had the highest praise for the portrayal of John Charles Thomas in the role of Athanael.

Gruppe's Dates

Paulo Gruppe played with Mary Garden in a recital at the Plaza Hotel recently. He also appeared at Akron, O., before an audience of 2,500 people at the Armory, and gave a recital in Westfield, N. J., on November 4. With the Tollefson Trio he played at the Brooklyn Institute on November 20 and on two Wednesday evenings at Hunter College. At the last of these concerts the rarely played Trio in E flat by Schubert was given; there is no finer piece of chamber music than this and it should be more often heard. Of Mr. Gruppe's performances at Akron the Akron Beacon Journal says: "A real artist is the cellist, Paulo Gruppe, who assisted Miss Garden on the program. He gave as fine an exhibition of violoncello music as Akron has ever heard. In tone and technic he showed himself a musician."

Ralph Angell on Tour

Ralph Angell, pianist, appeared last month in Rochester, N. Y., at Amityville, L. I., and in Richmond, Va., with Luella Melius. He was also heard in Baldwin, Kans., with Francis Macmillen, and this month will assist Thelma Given at Evansville, Ind., Owensboro, Ky., and St. Louis. From there Mr. Angell goes to Texas to give recitals with Mr. Macmillen, the engagement including appearances in Fort Worth, Dallas and cities in the West.

Schmitz Leaves for the West

E. Robert Schmitz has gone West, where he will appear with the Portland Symphony Orchestra under the direction of Van Hoogstraten and will fill engagements in most of the important cities on the Pacific Coast.

CLARICE
BALAS
Pianist

"Clarice Balas, the pianiste of the evening was heard in a group of pieces for her first number and afterward in two Liszt compositions, all of which she played with poise and brilliancy. I have no hesitation in saying that her artistic playing compares favorably with any woman pianiste we have heard recently, both as to brilliancy and execution, nuance of tone and dynamic shading."

"The Liszt Rhapsodie was a brilliant exposition of technic, and the Consolation by the same composer was a revelation in tonal beauty. The audience received her with enthusiasm, and recalled her again and again. It was notable playing."—Wilson G. Smith, Cleveland Press.

"Miss Balas, who is a pianist of wonderful ability, played her way into the hearts of all."—Holly Leaves, Hollywood, Cal.

"Especially tender and poetic was the Brahms 'Intermezzo,' full of repose and lyric beauty. The Weber 'Rondo,' was of sparkling gayety."—Cleveland Topics, Cleveland, Ohio.

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Music on the Air

SOME BROADCASTERS' IDEAS

Today the radio is listing among its artists the great as well the mediocre. To state that all who are singing or playing over the air are musicians of first calibre would not only be false but unfair. For some unsolvable reason the booking of artists for radio work has not yet reached a point of normalcy. There is an extreme of points which keeps the listener on an up and down scale, for today one hears Gigli and Spalding, and the next day nothing is to be found of interest. Just what is responsible for this condition is not known to everyone, but the fact exists that there is too big a gap between the great and frightfully mediocre performer who follow each other on the radio. However, this is how some of the celebrated singers feel about radio:

Reinold Werrenrath states: "Radio is bringing the finest music to the smallest farm, and it is a natural result that children will absorb its beauty and will grow up with a finer appreciation of beauty and culture than their parents. By popularizing the classics, the phonograph and radio have contributed immeasurably to America's musical appreciation. Just how far reaching its effect will be is impossible to predict."

Edward Johnson, of the Metropolitan: "I believe the next important step in radio development will be the broadcasting of complete operas. Tendencies in this direction are now in evidence. All the leading opera singers are now broadcasting operatic arias and the broadcasting of synopses of operas of one hour duration are proving most popular."

Schumann Heink has a word for this recent musical venture: "Before the coming of radio the large cities had the advantage of places to study, because one could hear as much good music in the larger cities in one evening as did the country at large in one week. Now radio carries the best music to the smallest village, and girls seeking careers as singers should get their preliminary instruction at home. If there are no good teachers in their village they should go to the nearest city, because there is usually to be found a really good teacher conducting a choir or teaching independently, just because he prefers the surroundings to those of the metropolis."

These comments undoubtedly are true to a certain extent, just insofar as radio gives the best to its listeners, but as long as mediocrity is fed to the public in conjunction with the good there is a long road of elimination which has yet to be traveled before the public can completely rely on radio with regard to music.

ON TURNING THE DIAL

MONDAY, DECEMBER 5—Manny King is the new boy singer who Roxy starred for the evening. He did commendable work in his taxing program and showed a marked improvement over most juveniles of fifteen years of age. WJZ seems to venturing on a new course in eliminating a great deal of announcing. On its Variety Hour there was hardly any, only enough to warn the listener once in a while of what might be coming, but this decided swerve served the audience sufficiently.

TUESDAY, DECEMBER 6—Hans Britt, cellist, was the soloist on the Edison Hour program which was an especially well constructed one musically. Mr. Britt is an artist of assurance and with a voice of lovely tone quality. Ina Pollson Fillmore, pupil of Percy Grainger, played a program of her master's composition creditably over WGBS. The delightful Choir Invisible continues to entertain its listeners with the quiet form of music it chooses to list, following its first steps of not announcing but putting the listener in proper mood by appropriate quotations. American Impressionists was the subject of the talk by Marion Bauer in the New York University hour, and it included such names as Ornstein and Anthel in its descriptions.

WEDNESDAY, DECEMBER 7—The excellent artistry of Irene

Scharrer and Mischa Weisbord made the Duo-Art recital something of long lasting memory. Miss Scharrer is the English pianist who has been winning laurels not merely through the dexterity of her nimble fingers but also because of the poetry of her nature. Her Bach, Chopin and Mendelssohn were gems of pianistic art. Mr. Weisbord was a worthy collaborator; he is as sensitive as a finely tuned instrument, and has left his mark in the firmament of stars. The celebrity Hour of the Columbia Broadcasting System featured Elsa Alsen, soprano of the Chicago Opera, and Sacha Jacobson, violinist, two artists of fame. Miss Alsen has been noted for her Wagnerian impersonations and on this night proved the value of her vocal resources in such music. The Kolster Hour dealt with the music of Bizet. Two artist-pupils of Lazar Samoiloff were heard over WHN, in the persons of Genevieve Shankland and Dorothy Walker, giving proof of their valuable training.

THURSDAY, DECEMBER 8—Tannhauser was the attraction from Chicago, with Leona Kruse as Elizabeth. Miss Kruse has a deep dramatic voice and has made a mark for herself in her short association with this company. Her work is spontaneous and decisive. Cooperating with her were Forrest Lamont and Alexander Kipnis. Sophie Braslau graced the program of the Maxwell hour. Miss Braslau gave three groups with her customary art and a voice which is a musical feast. In her singing this artist conveys an unlimited power of emotion, and invariably arouses a response in her listeners. The Hoffman Serenade of Mozart, The Wanderer Fantasia by Schubert-Liszt, and Franck's Symphony were played by the Philharmonic musicians with Mengelberg at the helm.

FRIDAY, DECEMBER 9—Genia Zielinska, who is the excellent coloratura soprano of the National Broadcasting Company, presented a program of Massenet music. Her voice, pure as ever, was also emotional, which is rare in a coloratura. She enunciated clearly and gave a poignancy to her work which made her singing of songs as valuable as are her operatic interpretations. Adelina Thomason gave a short talk over WJZ on Bellini, which was really a clever resumé of the composer's life and works. Miss Thomason is conversant with the history of most musicians and has written some very valuable articles for the MUSICAL COURIER.

SATURDAY, DECEMBER 10—The program of the RCA hour, conducted by Walter Damrosch, included the works of Mendelssohn, Ravel, Berlioz and Chabrier. Charlotte Lund, over WPA, presented the opera Mignon in her operatic recital manner, which is a most valuable and entertaining form of tabloid programs.

SUNDAY, DECEMBER 11—Gena Branscomb's Pilgrims of Destiny was conducted by the composer over WJZ in the evening, and earlier in the day a recital of merit was given by Helen O'Shay, Dorothy Hoyle, Edward McArthur and Elsa Lehman on the Wessel hour. The artists were not only competent but also highly entertaining.

The Atwater Kent finals were the interesting event of the day. Agnes Davis of Denver, lyric soprano, twenty-four years old, and Wilbur W. Evans of West Philadelphia, bass baritone, were declared the first winners. Mr. Evans, who is only twenty-one years old, is a pupil of Horatio Cornell of the Curtis Institute of Philadelphia and has also to his credit a two years' scholarship at the Institute. These two were not only winners of the contest but were also awarded \$5,000 in cash, two years' tuition in an institute, and a gold medal. The second prizes of \$2,000 and one year's tuition were awarded to Emilia Da Prato, twenty, of San Francisco, a lyric soprano, and Ted Roy, twenty-two, of Corvallis, Ore., tenor. Third prizes of \$1,000 and one year's tuition went to Marie Bronarczyk, eighteen, of Chicago, and a coloratura, and Ben P. de Loache, baritone, twenty-two, of Asheville, N. C. The fourth prizes of \$500 in cash went to Marie Healy, eighteen, of Manchester, N. H., coloratura and Harold A. Klanck, twenty-three, of Flint, Mich., baritone. The fifth rewards of \$250 were given to Mary Bowe Sims, twenty-three, of Richmond, Va., soprano, and Libero Micheletti, twenty-two, baritone, of Galveston, Tex. To all these we wish success. MARGHERITA TIRINDELLI.

Rethberg Escapes Injury

A cable received by Evans and Salter from Locarno advises of the narrow escape of Elisabeth Rethberg of the Metropolitan Opera Company from an explosion of dynamite at her villa on Lago Maggiore, Switzerland.

The singer, who since the close of the Ravinia Park Opera season has been on tour in Europe, had gone to Villa Beata, her estate on the summit of Monte Verita, overlooking Lago Maggiore, for rest and study prior to sailing to rejoin the Metropolitan Opera Company in New York.

From some unknown cause, dynamite stored for reconstruction purposes near the villa, exploded violently, badly damaging the building, which is of stone, and subjecting Mme. Rethberg to severe shock from which she is now recovering. Fortunately none of the household was injured.

Goossens Conducts in St. Louis

Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, conducted the St. Louis Symphony Orchestra in two concerts, on December 16 and 17. One of the programs included his own composition, By the Tarn.

Obituary

EMIL MOLLENHAUER

Emil Mollenhauer, one of Boston's most prominent musicians, who for many years was conductor of the Handel and Haydn Society of that city, died suddenly on Saturday morning, December 10, at his Boston home, 189 Huntington Ave. Mr. Mollenhauer was seventy-two years old and had been connected with musical organizations there before 1899, when he was unanimously named to conduct the famous Handel and Haydn Society chorus. He held this post until a year ago, when he resigned. He had also conducted the Apollo Club, a well known chorus of men's voices, until the same time.

In 1920 he was appointed conductor of the People's Symphony Orchestra, and at the conclusion of the five-year period ending in 1925, resigned. As a tribute to the memory of their former conductor, the concert originally scheduled by the orchestra for last Sunday will be postponed until next Sunday.

Largely through the efforts of Mr. Guild who contributed \$500, a gift of \$1,000 from the Handel and Haydn Society's members was to have been presented Mr. Mollenhauer next Sunday at Symphony Hall at the joint presentation of The Messiah by the Boston Symphony Orchestra and the society chorus. Last night Mr. Guild said that the directors of the society expected to present the gift to Mrs. Mollenhauer, who is the only survivor. Mr. and Mrs. Mollenhauer were married at Boston in 1884. Mrs. Mollenhauer before her marriage was Mary E. Lavery.

Emil Mollenhauer was born in Brooklyn, August 4, 1855, and became a member of Booth's Theater orchestra at the age of fourteen. He was selected as a member of the Theodore Thomas orchestra when he was sixteen, playing first violin.

His father, Frederick Mollenhauer, a native of Erfurt, Germany, was a violinist of distinction and his father's brother Edward, was with Julien's orchestra, which made a tour of this country in 1853, appearing in all the principal cities. The boy Emil undoubtedly inherited the talent which caused him to be hailed as a musical prodigy.

While he was a member of the orchestra at Booth's Theater, Joseph Jefferson played there in his great success, Rip Van Winkle. He remained with the Thomas orchestra for about eight years and then became a member of Dr. Damrosch's orchestra. Here his talent as a pianist was developed and he was frequently called upon to act as accompanist.

The musical promise of Boston appealed to the young man and he went to the Hub in 1884 and played with the Symphony Orchestra for four years. He was chosen conductor of the Germania and Boston Festival orchestras and toured the country. He also had the distinction of conducting accompaniments for such operatic stars as Calvé, Melba, Nordica and others, as well as many famous instrumentalists, including Ysaye and Henri Marteau.

Grief at the passing of Mr. Mollenhauer was expressed by Courtenay Guild, president of the organization. He said:

"I was very much grieved to learn of the death of Mr. Mollenhauer. I had sung under his leadership for twenty-eight years in the Handel and Haydn Society and for twenty-three years in the Apollo Club. As president of both societies, I was closely associated with him in musical work. He rendered valuable service at all times and throughout the long period of his leadership I never knew him to be late to a rehearsal or a concert.

"His skill as conductor brought new honors to the society that he led and he was respected and held in affectionate regard by all who were associated with him. It was because of failing health that he felt obliged to resign as conductor of the society last spring, but we had hoped he might still be with us as a friend for many years.

"His passing will be regretted by a large circle of friends."

KATE CRANDALL RACLIN

Musicians all over the country will be shocked to learn of the sudden death of Kate Crandall Racclin, lawyer and musical manager of Chicago. Miss Racclin was run over by a motor bus in Chicago on Monday November 28, and had her leg amputated on Tuesday. The operation was successful, but the following Tuesday her heart failed and she passed away suddenly.

Miss Racclin, who had made many friends in the music profession, managed in Chicago many appearances of Muratore, Feodor Chaliapin, the Russian Cossack Chorus, the Russian Opera, besides many concerts for deserving benefits. Miss Racclin counted many friends in the social and musical life of Chicago.

She is survived by her father, a sister and three brothers. The funeral services were held on Friday afternoon, December 9, and interment was at Rosehill.

DR. WILLIAM CARVER WILLIAMS

Dr. William Carver Williams passed away at his home in La Grange, Ill., on November 29, after a lingering illness. Dr. Williams, who was a teacher of voice, was elected president of the Cosmopolitan School of Music, in Chicago, in 1917, and held that office until his death.

The funeral services took place in La Grange. Dr. Williams was born in Kent, Ohio, in 1867. He graduated from Yale University in 1889 and took a degree as Doctor of Medicine in 1893 from Western Reserve University. He was a practicing physician in Chicago for some years, but later gave his entire time to music, specializing in voice teaching.

ALESSANDRO LIBERATI

Alessandro Liberati, distinguished cornetist and band master, died in New York on November 16 at St. Luke's Hospital after an illness of two weeks. He was eighty years old. Thousands will mourn his passing. The deceased was under the management of J. Allen Whyte in 1881, when he appeared in New York City at Steinway Hall. Mr. Liberati is survived by his widow and daughter.

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European Festivals for 1928

The European Festivals Association announces the following dates and performances of the Wagnerian-Mozart Festival Seasons at Munich, Bayreuth, Salzburg and Stratford in 1928:

Munich Prinz Regent Theater: July 26, Die Meistersinger; 28, Parsifal; August 1, Tristan und Isolde; 4, Die Meistersinger; 6, Parsifal; 8, Rheingold; 10, Die Walküre; 12, Siegfried; 14, Goetterdaemrung; 17, Lohengrin; 20, Die Meistersinger; 22, Lohengrin; 24, Tristan und Isolde; 27, Parsifal; 31, Die Meistersinger.

Munich Residenz-Theater: July 30, Marriage of Figaro; August 2, The Magic Flute; 7, Così fan Tutte; 9, Elopement from the Seraglio; 11, Marriage of Figaro; 15, Don Giovanni; 19, The Magic Flute; 23, Così fan Tutte; 25, The Magic Flute; 26, Elopement from the Seraglio; 28, Don Giovanni; 30, Marriage of Figaro.

Bayreuth Festival Dates: July 19, Tristan und Isolde; 20, Parsifal; 22, Rheingold; 23, Die Walküre; 24, Siegfried; 26, Goetterdaemrung; 28, Tristan und Isolde; 29, Parsifal.

Foster Memorial Planned for Pittsburgh

The board of governors of the Tuesday Musical Club of Pittsburgh is responding to an aspiration of local and national interest and significance. With the support of club members they are planning to erect in Pittsburgh a memorial building to Stephen Collins Foster, a man who gave to America an invaluable heritage of folk songs, who was born and lived in Pittsburgh and whose remains rest in Allegheny Cemetery.

The club holds for its aim a Memorial Building planned to serve a two-fold purpose: to be a memorial of classic beauty and simplicity to commemorate the life and work of a figure of singular simplicity and greatness, and to serve as a meeting place for the club and similar groups of citizens whose interest is in nurturing the art that this man loved. Thus the Memorial would not be a dead reminder, but a living influence to help consecrate the thought and effort of generations of workers in the field of music. So situated as to be easily accessible, and built to contain a good-sized auditorium and facilities for informal social interchange, it is hoped that it will become a shrine to which the thought and tribute of children, citizens and strangers may be brought. There, and not beside a wintry grave in Allegheny Cemetery, could be held the commemorative service by school children that takes place on January 13 of each year under the auspices of the Pittsburgh Civic Club.

The Tuesday Musical Club was organized thirty-eight years ago and the object of its work is "To create in Pittsburgh a broader appreciation and love of music; to develop individual talent, and to provide an education and social center for the women musicians of the city." The club is one of the three largest organizations of its kind in the United States, and there has been no commercialism nor exploitation in its history. On limited income, the man-

agement has promoted the club's program of development of its members; provided music to worthy organizations and institutions; supported civic and national projects of musical promise; bestowed scholarships, and endorsed talents and efforts of gifted but unrecognized musicians.

The Deems Taylor Biography

J. Fischer & Bro. have just published a biographical study by John Tasker Howard of Deems Taylor, this being one of a series of studies of contemporary American composers which Fischer has been publishing during the last three or four years. The book contains an excellent picture of Mr. Taylor and gives a complete and detailed account of his entire career from the day of his birth to the present time. The work also contains a complete list of Mr. Taylor's compositions, and the reader of it will discover that he has been decidedly prolific, having written things small, large, popular, and serious, many of them having proved successful. There are also a number of musical excerpts from his compositions, including a page from the score of Through the Looking Glass, and the facsimile of a page from the manuscript score of The King's Henchman.

The writer of this brief review of the Taylor biography has but one comment to make upon Mr. Taylor and his work, and that is that it is a great pity that so gifted a man should not enjoy complete leisure and freedom from

thought of the material things of life so as to devote his entire time to composition.

Karl Krueger a Seattle Favorite

It is only a year ago that Karl Krueger left the Vienna Opera and accepted the conductorship of the Seattle Symphony Orchestra. Since that time this prominent musician



KARL KRUEGER

has done remarkable things with the orchestra. In seasons previous to Mr. Krueger's coming there have been numerous attempts to maintain an orchestra in Seattle; but never have they achieved the same artistic success that has been accorded this present organization. Particularly at the beginning of this season were Mr. Krueger's talents properly rewarded. The concerts have become immensely popular. The Seattle Post-Intelligencer wrote: "Here and there in America may be found a solo instrumentalist whose individual work might add to the merit of our orchestra, but you will find no better ensemble, no more inspiring and sound interpretation, no more satisfying music." Of Mr. Krueger the Seattle Star said: "He conducts in a quiet, unassuming manner, using few gestures, and his accuracy in directing places him among the leading conductors."

Louise Lerch Well Received in Akron

"There is not much doubt about the future of Louise Lerch, young American soprano, who made her Akron debut in concert Sunday afternoon at the armory," runs a tribute in the Akron Beacon Journal following a recent appearance in that city by this Metropolitan Opera artist. The article continues: "She is young, lovely and poised. Her voice is fresh and has a deep pleasing quality. She handles it well and with the steadiness of a veteran. She has a wide range and particularly good head tones. . . . She made an immediate impression by the manner in which she presented her opening group of songs."

Zerffi Pupil Heard

Dorothy Brownell Smith, artist-pupil of William A. C. Zerffi, recently appeared as assisting artist with the Mason City Woman's Club Chorus. The Mason City Globe-Gazette reported as follows: "Miss Smith sang two groups of numbers, three in each, and her personality as well as her voice delighted those who saw and heard her. Her high tones were especially sweet and appealing. She sang two encores, Bird of Love Divine by Haydn Wood and The False Prophet by Scott."

Notes from Estelle Liebling's Studio

At the New York Strand the Liebling Singers are featuring Drigo's Serenade, arranged for them by Estelle Liebling. Thomas Draffin, baritone, sang at the Bank's organ recital on November 9, after which the Brooklyn Standard Union said: "He achieved splendid vocal effects in Mendelssohn's It is Enough and Handel's Trust in the Lord."

Helen Withers has joined Ziegfeld's Rio Rita. Beatrice Belkin, coloratura soprano, was soloist at the Roxy Theatre the week of December 5, singing the Carnival of Venice variations. Helen Greenfield will join the Liebling Singers in The Circus Princess.

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Boston Recital, Nov. 28, 1927

New York Recital, Dec. 1, 1927

Chicago Symphony Orchestra,
Dec. 30 and 31, 1927

Chicago Recital, Feb. 19, 1928

Detroit Symphony Orchestra,
March 11, 1928

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For the Betterment of Music in the Church

In Dayton, Ohio, there exists an organization the exact counterpart of which is to be found nowhere in this country and probably nowhere in the world. This is the school of the Dayton Westminster Choir. The choir itself is well known as a result of its several tours through the country, during which, under the direction of its gifted leader, John Finley Williamson, it has given concerts of sacred and secular music that have established its reputation as a choral body of unusual attainment. The school, however, is less known. It was established by Mr. Williamson after the choir had come into prominence, and it is neither a choir school nor an organ school, but a school the purpose of which is the training of church musicians, a church musician being understood to be a man or woman competent to play the organ, to train and direct the choir, to make arrangements of music, if called upon, to teach all of the elements of music, and to lead a prayer meeting in case of need. The school has already some graduates holding positions, and they are doing just as the Dayton School is doing, all that the above list of requirements suggests. The Dayton Westminster Choir is made up entirely of students at the choir school. This means that members of the choir are not selected simply because they are singers with good voices; they must be willing and ready to take their part in the great movement which Mr. Williamson and his associates have in view. Among those associates is Mrs. H. E. Talbot, who has aided in financing the tours of the choir and whose great enthusiasm for the work has served as an undoubted inspiration to all concerned.

The idea that members of a church choir shall also receive general musical training is perhaps not entirely new, but it has never been carried out consistently before, and it has never been made the basis of the general musical movement, such as Mr. Williamson has planned and has so successfully brought to fruition.

What Mr. Williamson is actually doing is to break down the idea that a church organist and choir master shall be a part-time employee in no way interested in the activities of the church except for perhaps an hour or two rehearsals of a week-day and a service or two on Sunday. The idea of the Dayton plan is that the organist and choir master shall take an active part in all of the concerts of the church, and that the possibility of making music shall be built up from the ranks of the congregation. Everybody remembers the days of the past when volunteer choirs were gathered together in a slipshod manner and were expected to furnish the music of church services. Everybody also remembers the days, unfortunately not yet passed, when an organist got a few dollars for playing on Sunday and for training a choir with a minimum of rehearsals, and had to earn his living outside. It is undoubtedly amazing what results our organists and choir masters attained under the circumstances. But most of them who have been through that sort of disheartening and ungrateful grind will appreciate what it would mean to have a choir thoroughly trained in music, thoroughly interested in the work of the church, and to have that choir under the direction of a man who is paid an adequate salary not for a part of his time but for his whole time.

Mr. Williamson and the Dayton School are actually bringing this about. Where there is a demand for an organist and choirmaster the demand is made directly to the choir-school, and the contract arrangements are also made by the choir school. Only such positions are accepted as will bring about what Mr. Williamson and his associates have in mind in the conduct of the Dayton School. In other words, they do not train expert church musicians to be part time em-

ployees at an inadequate salary which must drive them to find employment outside of the church.

The Dayton Westminster Choir has been made known throughout the United States by the efficient efforts of its manager, M. H. Hanson. Mr. Hanson long ago saw the possibilities of enlarging the scope of the school as well as the choir, and the idealistic aims back of both, by letting the work of the school as represented by its choir be heard in concert. Judicious advertising has brought it to the attention of the public, and large audiences have enjoyed and applauded its programs.

Moiseiwitsch in China

The North China Daily News of October 24 reports at column length a recital given by Moiseiwitsch. It will surprise some American readers to find such good writing in a Chinese paper, and what is said is of such interest that it is quoted here. The headline says: "Second Moiseiwitsch Recital An Amazing Revelation of Versatility; Audience Alternately Hushed and Enthusiastic." A few excerpts from the article will serve to show its style:

"The Paganini-Brahms Variations, for example, are of the nature of an abstruse problem in calculus, and he who is to solve it must perforce be exceptionally gifted. What one could not know in advance, or even suspect, was that an extraordinary interpretive faculty would resolve the equations to their simplest terms, and make of them something which is rarely to be heard. . . .

"Here, in the Chopin Funeral March, that elusive quantity which we must persist in speaking of as 'soul,' to the disconcertment of biologists and their ilk, revealed itself in a reading that echoed, 'Grave, where is thy victory, and where, oh, Death, thy sting?' in the full majesty of the defiance.

"The Kreisler-Rachmaninoff Liebeslied with its never-failing charm, served admirably to break the spell of wonderment cast by the marche funebre. But it was after the two Palmgren excerpts, The Swan, and the Bird Song, and particularly after the latter, that Saturday evening's audience awoke to the fact that they were listening to one literally inspired. Nor did the plaudits cease until it became plain that the soloists would repeat this marvellous transcription.

"That threadbare term, 'glorious,' remains the one inadequate description of the rendering of Chopin's Fantasia Impromptu and Berceuse.

"Of the additional numbers relentlessly demanded by his thoroughly awakened and vociferously enthusiastic auditors, the Saint-Saëns offering will ever be memorable. One had thought the Scriabin Nocturne of last Thursday evening, which, like the Saint-Saëns concept, is an arrangement for the left hand only, to be the ultimate test of artistry and of skill. Yet it is dimmed by the other. Though it did not require the Paganini-Brahms Variations to convince the hearer of Moiseiwitsch's sheer genius, they nevertheless served as crowning proof of his amazing versatility. . . . One begins now to comprehend why he has been so universally acclaimed, and why the name Moiseiwitsch conveys finality itself. It is no longer a question of comparing him with others, but of comparing others with him. . . ."

Crooks Again Soloist with Philharmonic

Richard Crooks, who sang on December 1 at the first of a series of monthly musicales to be given at The White House in Washington, will appear with the New York Philharmonic Society on December 19 in Carnegie Hall, New York. On this occasion Mr. Crooks will sing Psalms Hungaricus by Zoltan Kodaly and this will be the first time this composition will have been heard in America.

Garrigue Pupil Substitutes at Musicale

A formal musicale reception recently was given by Victoria Boshko, of New York, to introduce some of her own compositions. Rosa Ponselle, soprano of the Metropolitan Opera Company, had been engaged to sing some manuscript songs, but was prevented from appearing owing to conflicting pro-

fessional duties. To fill the vacancy, Miss Boshko engaged Paula Fire, artist-pupil of Esperanza Garrigue, and so successful was her appearance, despite the limited preparation time, that she was asked to sing a group of songs at the composer's concert in January.

On December 11 a private concert was given in the Esperanza Garrigue Studios at which Miss Fire sang Caste Diva and Liebestod, accompanied by Paul Eisler.

Two Verdi Club Events

The November 9 morning musicale of the Verdi Club, Florence Foster Jenkins, founder and president, was a notable event, guests of honor being Mesdames William R. Stewart, president of the N. S. of Patriotic Women; Henry M. McDowell, president of the Manhattan Study Club; John Hutchins and Princess Nina Caracciolo. Brides who were introduced were Mrs. John Hutchins and Mrs. Reginald Colyer Jaekel.

Lucille Collette, violinist, made her second appearance for the club, playing with combined expression and dash. Grace Marcella Liddane, soprano, was also heard a second time in modern arias and songs, winning universal approbation; and Arvid Samuelson, who made a splendid appearance for the club previously, pleased with Debussy, Liszt, and other modern works. William Gustafson, Metropolitan Opera baritone, was a special attraction, singing songs by Wolf, Brahms, Rubinstein, and the Americans—Carpenter, Forsyth, Taylor and Damrosch. Accompanists were Mary Campbell Gustafson and Marta Stuart. Following the program, the president and officers of the club held a reception.

December 9 there was a musical and dramatic matinee, with distinguished participants. Eleanore Rogers sang the Mad Scene (flute obligato by Gerald Rudy), the Magic Flute aria, both with fluent coloratura voice, also songs by Harriet Ware, Kreisler and Watts, all with fine effect, adding an encore. Alfredo Gandolfi (Chicago Opera) sang arias from The Barber and La Jolie, also songs by Buzzi-Peccia and Brogi, winning loud applause, with an added English encore. Together the artists were heard in the duet from Rigoletto, to the capable accompaniments of Irene Gruenberg and Edna Sheppard. The Wasp, a play, had as participants St. Clair Bayfield, Sylvia Little and John Buckler, and in this Mr. Bayfield especially excelled as a Russian general. Guests of honor included Mesdames Louis Ralston, Will Hamilton Baker, Katharine Evans von Klenner, Rosalie Heller Klein, Virginia Choate Pinnerro and Mrs. Mauro Cottone, all of whom said a few bright things. There was the usual large audience one always sees at Verdi Club affairs, and following the program President Jenkins and officers received guests in gracious fashion.

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New York Concerts

December 15—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; William Cahill, song, afternoon, Town Hall; Mt. Holyoke Carol Choir, evening, Town Hall; Blanche Levy and Elinor Lambert, opera recital, afternoon, Steinway Hall; Eddy Brown String Quartet, morning, Ritz Carlton Hotel; Mrs. Rebecca Seligman, opera recital, morning, Guild Hall; Artistic Morning, Plaza Hotel; Harlem Philharmonic Society, morning, Waldorf-Astoria Hotel; The Singers Club of New York, Waldorf-Astoria Hotel.

December 16—Philharmonic Orchestra, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Biltmore Friday Morning Musicals, Biltmore Hotel; The Adesdi Chorus, afternoon, Hampden Theater; Isabel Garland and Hardesty Johnson, evening, Steinway Hall.

December 17—Kochanski, violin, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Carl Friedberg, Carl Fleisch and Felix Salmont, afternoon, Town Hall; Maria Safonoff and Julia Mery Gili, afternoon, Steinway Hall; Carrie Burton Overton, piano, evening, Landay Hall.

December 18—Josef Hofmann, piano, afternoon, Carnegie Hall; Society of the Friends of Music, afternoon, Town Hall; Philharmonic Orchestra, afternoon, Metropolitan Opera House; New York Symphony Orchestra, afternoon, Mecca Auditorium; Ingeborg Torrup, dance, evening, Bijou Theater; Myra Hess and Yelley d'Aranyi, evening, John Golden Theater; New York Chamber Music Society, evening, Plaza Hotel; Musical Forum of New York, evening, Guild Theater; Lynnwood Farnam, organ, afternoon, Church of the Holy Communion; Jerdone Bradford, song, afternoon, Civic Club; Ruth Page, dance, evening, Walter Hampden Theater; The Adesdi Chorus, afternoon, Hampden Theater; Mabel Garrison, song, afternoon, Guild Theater.

December 19—Philharmonic Orchestra, evening, Carnegie Hall; Pasquale Sannino, song, evening, Town Hall; Lynnwood Farnam, organ, evening, Church of the Holy Communion; Imre Weissauf, piano, afternoon, Engineering Auditorium; American Orchestral Society, afternoon, Mecca Auditorium; The Sittig Trio, afternoon, Plaza Hotel.

December 20—Philadelphia Orchestra, evening, Carnegie Hall; Edward Lankow, song, evening, Town Hall; Edwin Grasse and Isidor Gorn, three modern sonatas for piano and violin, evening, Steinway Hall.

December 21—Beethoven Symphony Orchestra, evening, Carnegie Hall; James Bever Norris, song, evening, Town Hall; Rhea Silberta, Music of Yesterday and Today, morning, Plaza Hotel.

December 22—Philharmonic Orchestra, evening, Carnegie Hall; Harvard Glee Club, evening, Town Hall; Rebecca Seligman, opera recital, morning, Guild Hall.

December 23—Philharmonic Orchestra, afternoon, Carnegie Hall; Women's University Glee Club, evening, Town Hall.

December 24—Cantor Josef Rosenblatt, song, evening, Town Hall.

December 25—Lynnwood Farnam, organ, afternoon, Church of the Holy Communion.

December 26—Oratorio Society, evening, Carnegie Hall; Beethoven Association, evening, Town Hall; Lynnwood Farnam, organ, evening, Church of the Holy Communion.

December 27—The English Singers, afternoon, Town Hall; The Malkin Trio, evening, Town Hall; Maria Safonoff and Julia Mery Gili, evening, Steinway Hall; Dorothy Gordon, Young People's Concert Hour, afternoon, Bijou Theater.

December 28—Schola Cantorum, evening, Carnegie Hall; Alfred Blumen, piano, afternoon, Town Hall; Emma Roberts, evening, Town Hall.

Czech Government Gives Music Prizes

PRAGUE.—In connection with the anniversary of the foundation of the Czechoslovak republic, the government has distributed substantial prizes to musicians and writers. Among the former who were honored by sums of money are Leos Janacek, in recognition of his opera, *The Makropoulos Case* (heard last year for the first time at Brno and soon to be given by the Berlin State Opera). Most interesting is the motive for awarding a prize to Otakar Ostrcil, director and first conductor of the Czech National Opera at Prague. It is stated that he received the prize as a token of thanks for his excellent production of Alban Berg's *Wozzeck*, an opera which was the cause of a tremendous scandal organized by the Czech nationalists, and which had subsequently to be forbidden by the Prague police. P.

Puccini's La Rondine Has German Premiere

KIEL.—What was, with some deviation from absolute correctness, announced as the very first German performance

of Puccini's opera, *La Rondine*, took place with great success at the Kiel Opera. The piece had been heard in German lands before, at the Vienna Volksoper, when Weingartner was its director, but that performance, with the then newly discovered Miguel Fleta in the tenor role, was partly in Italian language. B.

Transatlantic Travelers

(Continued from page 5)

tober but there were unexpected delays so he returned to London on urgent business and now comes over again hoping that the premiere of *The Three Musketeers* will be soon.

"It used to be the usual thing to find eight English shows on Broadway," he said. "Now you find eight American musical productions in London. The public everywhere wants music. The reason may be that better music is being offered, or that phonograph records and radio have educated the public to good music, or it may be that through the recent prosperous times everywhere the world is becoming better civilized. Whatever the reason may be, the fact is that we are in, or about to enter, a sort of musical era."

Herrera and Romero arrived aboard the Southern Cross of the Munson Line to engage singers and dancers and to buy rights to several musical productions. They plan to have the productions translated into Spanish and present them, in turn, at several South American theaters. Rosita Corbera, formerly of the Winter Garden, has been appearing for more than a year at the Sarmiente Theater, they said, and is to be one of the outstanding principals next year.

Harold J. Dominy, baritone, returned aboard the Olympic, after three months in London and Amsterdam, for a visit home in Toronto and a concert tour in Canada.

Eve Leslie, soprano, and Florence Holt, returned with their husbands, Val and Ernie Stanton, from five months in London. Val and Ernie made Victor records at Middlesex, England, between engagements, and their first work here will be making more records at the Victor studios in Camden, N. J. All four had so much to do in London, it seems, that they had no time for a trip to the continent, so they had the full benefit of the fog which, they said, has been particularly "thick" and "green" in London this fall. Eve Leslie returned wishing she might continue straight on to her native California, and Florence Holt was longing for her native Texas.

Chester E. Heyn was a passenger on the arriving liner Baltic.

Martha Bergman, of the Swedish Choral Club, Chicago, arrived aboard the Swedish-American liner Gripsholm, just in time for the club's oratorio in Orchestra Hall, Chicago, Christmas Week. Miss Bergman has been enjoying her stay in Sweden so much, she said, that she can hardly speak English any more. She went abroad with the Choral Club in June for concerts under the direction of Edgar Nelson in Sweden and Denmark. When the tour ended she remained to visit and now is the last of the club to get home.

John McCormack sailed on the Cunard liner Aquitania, accompanied by Mrs. McCormack and their daughter, Gwendolin, to spend his first Christmas in twenty-five years with his parents in County Kildare, Ireland.

"This is one trip I'm taking for purely sentimental reasons," he said. While he is in Ireland, it was announced, the National University of Ireland will confer upon him the degree of Doctor of Music in recognition of his eminence as a singer and his services to Ireland in singing Irish songs.

Aboard the same ship were J. C. Javal, of the Victor Talking Machine Company, and Hassard Short.

Jack Smith, "the whispering baritone," who sailed into port only eight weeks ago after more than a year abroad, sailed away again on the United States liner, *Leviathan*. He made some more phonograph records, he said, and now has business to attend to in London. With him was T. D. Kemp, Jr., who announced that present plans are for Smith to begin rehearsals in a London production as soon as they arrive there. C. C. R.

Parsons Pupils Active

Members of the Parsons Associated Studios, Rochester, N. Y., presented piano numbers at a recent entertainment at Fairport, N. Y. Pupils of Mrs. Herbert Blackwell, an affiliated teacher of the Associated Studios, gave a recital at Mrs. Blackwell's studios, Webster, N. Y., in conjunction with Anne C. Parsons, head of the association, who spoke on the appreciation of music. Miss Parsons treated music as a diversion, as an educator, as a socializing agency and as a means of enjoyment, both for the performer and for the listener.

This month, recitals by pupils of Miss Parsons will be given at the Friendly Home for the Aged, and for the Association for the Blind. Later in the season, special class demonstrations will be given.

On December 16, pupils of Mrs. William Marlev, one of the teachers of the Parsons Associated Studios, will give a recital in Holley, N. Y., assisted by F. Janet Scott, soprano.

At the Curtis Institute

Rehearsals are now in progress for the first concert of the Curtis Institute Orchestra. Artur Rodzinski, conductor, to be given in the Academy of Music, Philadelphia on December 21. Charlotte Simons, soprano, and Judith Poska, violinist, will be soloists.

Artur Rodzinski, head of the orchestra department of the Institute, has been engaged as guest conductor by the Los Angeles Philharmonic for two pairs of concerts in January. Lynnwood Farnam, head of the organ department, will present the complete organ works of Brahms and Franck in a series of four recitals in the Church of the Holy Communion, New York, during December. Carlos Salzedo, head of the harp department, has returned from a concert tour of the south. Josef Hofmann gave sixteen recitals during November.

Olga Warren at Parnassus Club

Olga Warren gave a song recital at the Parnassus Club on December 1. An aria from Massenet's *Manon* and songs by Fauré, Hahn, Brahms, Wolf, Waller, Warren, and Hageman were brilliantly rendered and warmly received by a good size audience.

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ANNIE LOUISE DAVID.

harp soloist and teacher, is enjoying an active season. She will take an interesting part in a concert to be given by the Tenafly, N. J., Glee Club in that town on December 16. Besides appearing in several concerted numbers with the club, Miss David will play, in special and appropriate costume, two groups of harp solos, one of old French compositions, the other an unusual collection of Chinese pieces arranged and harmonized by the harpist herself. She has also been engaged to play for the Christmas services at the Marble Collegiate Church, New York. Incidentally Miss David had ten other offers for the same day. On January 1 she will appear again, but this time with Margaret Whittemore, cellist, in a musicale at the Lafayette Avenue Presbyterian Church of Brooklyn.

The Phantom That Is Known As "Opera"

By John Hutchins

Vocal Diagnostician

Throughout this great country today, thousands of individuals are studying in preparation for the operatic stage. There is scarcely a village or hamlet that does not boast



JOHN HUTCHINS

several teachers of voice who are training young aspirants for the opera. In each of the larger cities, a vast army of students are schooling themselves with the express idea of eventually making their livelihood singing in opera. Their vocal teachers have pictured to them the fabulous salaries paid to opera stars and the fame and glory surrounding the stage.

This article is written with the hope that it may be the means of saving someone from the unhappiness of a very great disappointment. It is pathetic to see thousands of students preparing themselves for a field of endeavor that practically speaking does not exist at all. If only these poor deluded people could be shown the true conditions prevailing in the operatic world today so as to devote their efforts to an occupation that would prove to be worthy of the great sacrifice of careful preparation. The medical student, for instance, immediately after graduation finds a great field open before him in which to practice his art. This is true also of practically all of the established professions. Where lies the land of opportunity for the American Opera Singer?

We will not attempt to enumerate the many natural qualifications of voice and temperament that one must have to become a successful operatic artist. Let us grant that the majority of the thousands of pupils now in training are sufficiently endowed by nature to become opera singers. The burning question now arises: *Where is this vast array of operatic talent going to find employment when they are ready to sing?* Do opera houses exist where they can market their wares? Will they be repaid for the long, tedious and expensive preparation they have endured at the hands of their vocal instructors?

Let us consider for a moment the situation as it really exists in the United States at the present time. In this country during the past ten years, we have had two established operatic institutions presenting at the same location a full season of opera each year, i. e. the Metropolitan and Chicago opera companies. There do exist some small operatic companies in the various states. However, their seasons are usually only a few weeks in duration and, unfortunately, the salaries when paid are almost unmentionable. These troupes are searching for "big names," and the beginner must pay for the opportunity of singing.

The situation in European opera houses at present is indeed very discouraging for the American debutant. The amateur is expected either to sing gratis or pay for the privilege. Successful American artists receive salaries that translated into dollars and cents would be just about the same income as that of the ordinary department store clerk in the United States. For these reasons the idea of singing in opera abroad can be considered valuable only from the standpoint of obtaining experience.

Summing up the situation, we find that for all general purposes the Chicago and Metropolitan are the only organizations where the American is paid a regular salary equal to that paid other professions which require several years of careful preparatory schooling.

We will imagine, for example, that only one-third of the thousands now in training do finally find themselves prepared vocally to embark upon an operatic career. There

would be many thousand applicants for each position open with these two organizations. A huge army would be unable to find employment. There is still another danger confronting the beginner. Suppose that the management of one of these companies takes a personal dislike to the artist. If the other organization cannot use him for one reason or another, he finds himself unable even to make a beginning in his chosen field of endeavor.

If there were many opera houses in this country, the American singer would be able to secure engagements. Some day, we may have them. However, let us face the truth of the present moment. The field of demand is pitifully small in proportion to the thousands now preparing.

The purpose of the foregoing explanation is to show how much real talent is being misdirected by singing teachers in America today. Everywhere we hear of preparation for—opera—opera—opera! And these very teachers know that they cannot place their pupils in decent paying positions even when they are ready to sing.

All of this wonderful natural talent could be directed toward the operetta, musical comedy and modern theater of which the United States offers the greatest advantages in the world. There would be fewer disillusioned singers and opera would no longer be—a phantom.

Questions About Violin Study Answered

By Leon Sametini

Leon Sametini, distinguished violinist, pedagogue and teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—Is there some special way of putting strings on the violin to keep the pegs from slipping?—G. B.

A.—There are several reasons why your pegs might slip. If the pegs fit too loosely, they are sure to slip; it is best to ask an expert violin repairer whether they do or not.

After putting the string through the hole of the peg turn the end of the string towards you, and in the case of the A and E strings, turn the end towards the left, after which to the right under the string; hold the end of the string with the right hand while with the index finger of the left hand the string must be kept tight against the inside right wall of the head of the violin so that when tuning the string to the proper pitch the string will wind itself around the peg.

In the case of the D and G strings, after putting the end of the string through the hole of the peg the end of the string must be turned to the right before turning it underneath the string towards the left.

In case the pegs work a little too easy, a little dry soap, and afterwards a little chalk will prevent slipping.

Q.—How much should one tighten the hair of the bow?—H. A.

A.—There is no set rule as to how much the hair of the bow should be tightened. Some violinists play with very loose hair and some with the hair very tight, in fact, so tight, the bow itself seems to lose its arch. It seems to me that the happy medium is by far the best.

When playing with very loose hair, the bow and the hair are very likely to come in constant contact with each other and therefore the bow, when pressing fairly hard, must be touching the strings, which naturally causes a scratchy and wooden tone. The bouncing bow or spiccato also suffers considerably.

The disadvantage of tightening the bow lies mainly in the fact that while it requires a much stronger arm, it is very difficult to use a whole bow and still more difficult to move the bow from one end to another and use power.

Therefore, I believe strongly in the happy medium and to tighten the bow sufficiently so that at no time will the bow be pressed as much as to come in contact with the hair and yet the arch or curve in the stick will be maintained.

New Marianne Genet Song Tuneful

A song, still in manuscript, has come to the MUSICAL COURIER offices, which should, when it is published, prove a popular lyric of the lighter, though better, sort. It is a Persian love song by Marianne Genet, entitled *The Peacock Screams Upon the Wall*. Miss Genet has used for her musical setting a poem by Nelle Richmond Eberhart, a plaintive love poem of appealing character, and has placed it in an atmospheric musical setting that is tuneful, singable and pleasing. The music breathes the breath of originality and divides honors between two-four, three-four, four-four and five-four time, although it covers only three pages of manuscript.

On December 16 Mme. Charles Cahier will present songs by Mme. Genet at the New Willard Hotel in Washington, D. C., a reception in honor of Olga Samaroff.

Music-Education Studios Recitals

The Music-Education Studios gave recitals on December 2 and 3 at headquarters, the programs including piano, violin, voice and dance numbers, rendered by pupils from the several departments. The junior orchestra gave the last number at the afternoon program (sixteen items) and on December 3 the senior orchestra played a fantasy composed by Margaret Hopkins, one of the studio directors; at this performance there were seventeen numbers in all.

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Music on the Pacific Slope

San Francisco, Cal.

SAN FRANCISCO, CAL.—Easton Kent, San Francisco tenor, gave his annual song recital in the Community Theater of the Women's Building under the management of Alice Seckels. Mr. Kent is unquestionably a talented artist with a manly, beautiful voice and highly polished technic. He possesses an abundance of temperament which is always well directed and has what one might call the personal capacity to reach his hearers. Old Italian airs, German lieder, modern French and English songs furnished the singer with a fine list of lyrics, all of which were delivered with a style and sentiment that captured the closest attention of his audience. Michel Penha, principal cellist of the San Francisco Symphony Orchestra, was the assisting artist and played two groups of charming numbers in a fashion unsurpassably lovely. Benjamin S. Moore's accompaniments were of characteristic quality.

Sophie Braslau, contralto, appeared at the Exposition Auditorium, as the second attraction of Selby C. Oppenheimer's Concert Course. With the altogether capable assistance of Louise Lindner at the piano, Miss Braslau, in excellent voice and spirit, gave fresh proof of her mastery of song interpretation, her genius for characterization, her rare ability to sense and transmit the emotional content of every song which she sets out to interpret. Alexander Brailowsky earned such unanimous praise both from press and public at his concerts here last season and at his most recent appearance as soloist with the San Francisco Symphony Orchestra that his recital in Scottish Rite Auditorium crowded the hall with pianists and piano students. Once again the splendid artistry, the delicacy of shading, perfect dynamic control and exquisite touch of this master pianist were all appreciated at their full. Florence Chambers, pianist, who has recently located in San Francisco, made her first appearance as the principal attraction of the program given by the Pacific Musical Society. Mme. Chambers played two of her own compositions and works by Stravinsky, Rimsky-Korsakoff and Tchaikovsky. Allan Wilson, tenor, was also heard in two groups of songs, thus making this an exceptionally interesting concert.

Pro Musica opened its 1927-1928 season with a talk by Bruce Buttlers, at the Irwin Mansion. Buttlers, an Englishman and an authority on music, whose research work has taken him into wide fields and whose acquired manuscripts are not to be duplicated, spoke on Modern German and Austrian Music. Mrs. William Bull Pringle, president, presided over the meeting.

An entire program of East India music, with interpretative dances, was given at Ida Gregory Scott's most recent Fortnightly Concert in the Community Theater of the Women's Building. Ratan Devi, contralto, sang the Ragas, with interpretative dances by Grace Burroughs, who recently returned from India.

Lillian Birmingham, chairman, presided over the first concert of the season given by the Junior section of the San Francisco Musical Club. The program was given by Babette Wolff, Julia Merrell, Robert Turner, Georgia Noble and Dorothy Scholz, all talented pianists under fifteen years of age.

Arthur S. Garbett, music editor of the San Francisco Daily News, spoke out of his profound acquaintance with radio broadcasting before the monthly dinner of the Musicians' Club.

Miguel Saucedo, Mexican pianist, gave a recital, assisted by Mrs. King Orr, violinist, at the Arrillaga Musical College, the third in the regular series for this season.

After serving Trinity Episcopal Church as soprano soloist for twenty-five years, Mrs. John D. Gish has resigned. Friends and members of the congregation, with Harry Babcock as spokesman, presented her with a handsome check as a memento of their association and members of the choir and Benjamin S. Moore, director, presented to her a bar pin set with diamonds and sapphires at a farewell party. Mrs. Gish was a pupil of Dr. Humphrey J. Stewart, first choir master of Trinity Church and a pianist and composer of wide repute.

The Curran Theater was packed to its doors when Alfred Hertz gave the annual all-Wagner program. At the head of the excellent San Francisco Symphony Orchestra he brought out to marvellous value all the colorful beauty and richness of drama with which the Wagnerian scores abound. Hertz again proved that he understands to the ground of his soul these tremendous works. He conducted as though inspired, and so inspired also his musicians. Excerpts from Tristan and Isolde, The Rheingold, Lohengrin, Tannhauser and the Mastersingers of Nuremberg were presented. Great interest on the part of the audience centered in the appearance of Edward Johnson, tenor of the Metropolitan Opera Company, who was the soloist. Johnson sang Lohengrin's Narrative—gloriously. He showed a finely poised tone, clean enunciation, warm sympathetic quality

and expert German diction. Mr. Johnson also sang two numbers from the Mastersingers—Now Begin, and The Prize Song. The San Francisco players were never in better form, disclosing a remarkable refinement of style, elasticity and suavity of tone and sweeping brilliance.

The San Francisco Conservatory of Music presented Robert Pollak, violinist, in a recital at the Conservatory. With that exceedingly clever pianist, Elizabeth Alexander, Mr. Pollak played an interesting and entertaining program including Tartini's Sonata in G minor, two movements from E. Jaques Dalcroze's Second violin concerto and two delightful compositions of his own. Mr. Pollak is a musician of intelligence and taste, whose art has the rare combination of vitality and musicianly maturity.

The first concert by Giulio Minetti's Orchestra was given in Scottish Rite Auditorium to an audience which enthusiastically emphasized its approval of the several excellent performances. The program consisted of Fingal's Cave Overture (Mendelssohn), Symphony in A major (Mendelssohn), The Hen (Boltoni) and The Merry Wives of Windsor Overture (Nicolai). Replacing Mrs. Anna Young, whose indisposition prevented her from appearing as soloist at this concert, Gladys Geary, soprano, accompanied by Margo Hughes, sang a group of songs disclosing a charming voice and discriminating musicianship.

Nina Morgana's initial San Francisco recital, given as the second attraction of Alice Seckels' Matinee Musicales,



JULIETTE WIHL

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"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

was one of high quality and established the young soprano as a singer who should hold as important a position in the concert field in this country as she already has gained for herself in opera. The thing that impressed one the most was the excellent vocal technic of the singer who never resorted to forcing or shouting her tones even in phrases of extreme altitude. Bellini's Cavatina, Come per me Sereno, from La Sonnambula, furnished an example of beautiful singing. Alice Vaiden supplied accompaniments of skill and certitude, and also contributed two piano solos.

The City of San Francisco celebrated the seventh centenary of Saint Francis of Assisi by presenting the following program in the Exposition Auditorium before an audience that filled every nook and corner of the huge hall: Exultabunt Sancti (Franciscan Choirs from Fruitvale and Santa Barbara Missions); Introduction, Hon. James D. Phelan; Lateran Chorus from Rheni; Wagner (San Francisco Municipal Chorus, Dr. Hans Leschke, conducting); address, Brother Leo of Saint Mary's College; Legend, Assisi, Wetzler, San Francisco Symphony Orchestra, Alfred Hertz, conductor; announcement, essay contest winners, Dr. Frederick W. Clappett; Symphonic Poem, The Preludes, Liszt, San Francisco Symphony Orchestra, Alfred Hertz, conductor; Tribute to Saint Francis, Dean Paul F. Cadman of the University of California; An Appreciation, Right Reverend Edward L. Parsons, Episcopal Bishop of California; Sanctus from Requiem, Verdi, San Francisco Municipal Chorus, Dr. Hans Leschke, conducting; Invocation, Rev. Edward J. Hanna, Archbishop of San Francisco; Voice Mea, Magnificabatur Christus (Franciscan Choirs from Fruitvale and Santa Barbara Missions).

Amerigo Frediani has been announced winner of the tenor scholarship offered by the San Francisco Conservatory of Music for study with Giulio Silva, head of the vocal department. Mr. Frediani, assisted by Marie L. Cain,

pianist, gave a concert during the past week which was attended by a large audience.

Esther Deininger, pianist, headed the program presented by the Women's City Club recently, playing compositions by Schumann, MacDowell, Debussy and Chopin.

Presenting a beautiful program of songs and operatic arias in English, French, and Italian, Elsie Juillerat made her professional debut in the auditorium of the Y. M. C. A. Miss Juillerat received her entire artistic training at the de Vally Operatic Institute of this city. The soprano was assisted by Mildred Stombs Warenskjold, pianist, who played a group of solos as well as the accompaniments.

The San Francisco Mannerchor presented a program of representative male chorus compositions at California Hall. This organization of excellent voices consists of 100 members. Irene Howland Nicoll, popular and highly gifted contralto, was the soloist.

Rebecca Nacht, assistant teacher to Joseph George Jacobson, presented her class of piano pupils in a studio recital.

The second season of Young People's Symphony Concerts will commence early in January, 1928. A series of five will take place on dates alternating with the regular concerts by the San Francisco Symphony Orchestra. Wheeler Beckett will conduct this series of concerts while the business management is in the hands of Mrs. Alice Metcalf.

Ernest Bloch, whose works are attracting the attention of the entire musical world, has started a small string orchestra under his direction at the San Francisco Conservatory of Music of which he is the director. The players are students of the Conservatory and for the most part pupils of Robert Pollak, who heads the violin department.

Nancy Buckley, young and exceedingly gifted San Francisco girl, is having quite a success in placing her lyrics with composers for musical settings. Charles Wakefield Cadman has selected her lilting Irish poem, Innisfail, and will write music for it. Rudy Seiger has selected two poems of the semi-popular type. Edward Morris, distinguished soloist of the New York Symphony Orchestra, has just published The Little Hills Are Calling, using her charming verse. Gustav Klem, also of the Eastern metropolis, has published My Lover, and the song is being featured on many programs. Miss Buckley, besides writing these lyrics, is in demand by many clubs for the reading of them.

Edward Johnson, tenor of the Metropolitan Opera Company, gave a song recital that was delightful from every standpoint. Mr. Johnson's voice was never fresher and under more admirable control. His performance was that of an artist as well as a singer. Besides the program there were additional songs after every group in response to the demands for encores. C. H. A.

Portland, Ore.

PORTLAND, ORE.—With Willem van Hoogstraten again as its conductor, the Portland Symphony Orchestra opened its seventeenth consecutive season with an excellent concert at the Public Auditorium. The orchestra has a new concertmaster, Edouard Hurlimann; a new principal second violin in H. Huseh; a new first cello, Bruno Coletti, and a new first horn in C. Schaefer. Mrs. M. Donald Spencer remains as the business manager. Edgar B. Piper, editor of the Morning Oregonian, is president of the Symphony Society.

Celia Cohn of Portland, artist-pupil of Henry L. Bettman, is the winner of the \$100 prize offered to young violinists of the Northwest by I. Kaufman, local merchant. Miss Cohn will also receive the gross proceeds from a recital in which she will be presented by Mr. Kaufman, who will hold another contest next winter.

Participants in the MacDowell Club concerts have been Mrs. Henry W. Metzger, soprano; Mrs. Thomas Carrick Burke, pianist; Lela Slater, pianist; Thomas Clarke, baritone; Ella Connell Jesse, pianist; and Frederick W. Goodrich, lecturer. Mrs. William Robinson Boone stands at the head of this enterprising club.

Ignaz Friedman recently made his second appearance with the Portland Symphony Orchestra, playing Chopin's concerto in E minor for piano and orchestra. Once again the pianist scored one hundred per cent. with the huge audience. Willem van Hoogstraten, who has the qualities of triumphant leadership, conducted.

Jascha Heifetz, at his fourth local recital, was acclaimed by a large crowd at the Auditorium. Among his soul-stirring numbers were Vitali's Chaconne, Lalo's Symphonie Espagnole, and Paganini's Caprice No. 24. Isidor Achron furnished artistic accompaniments. The recital was well managed by Steers & Coman.

Emil Enna, composer-pianist and music editor of the Portland News, celebrated the twenty-fifth anniversary of his American citizenship with a stag dinner at his home. Dr. Enna has served as president of a number of local organizations.

(Continued on page 50)

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GALLI-CURCI AGAIN

CHICAGO.—Amedita Galli-Curci returned to Orchestra Hall for a second recital on December 4. The diva's admirers heard their favorite in a program which apparently was to their liking as enthusiasm was unabated throughout the afternoon and encores were constantly in demand.

FLONZALEY QUARTET

At the Playhouse on December 4, where the Flonzaley Quartet was heard in concert, chamber music devotees were lamenting the fact that only one concert will be given by this eminent organization this season. More perfect ensemble playing than these four artists deliver would indeed be difficult to imagine. Beethoven's A major and Dohnanyi's D flat major quartets and Hugo Wolf's Italienische Serenade and several encores were so exquisitely done as to evoke the clamorous applause of the eager audience.

IGNAZ FRIEDMAN

Nothing short of amazing is the piano playing of Ignaz

Friedman, who held a large audience in awe throughout his program at the Studebaker Theater on December 4. Friedman is a pianistic whirlwind and Beethoven, Chopin and Brahms were made to glow under his magic fingers.

CHICAGO MUSICAL COLLEGE SYMPHONY ORCHESTRA

In Leon Sametini and Isaac Van Grove, the Chicago Musical College Symphony Orchestra has two "ace" conductors, as witness the steady progress made by this student body, whose work is already approaching the professional tinge. Ample evidence of this fact was furnished at the concert given on December 4, at Central Theater. Every number on the varied program was given careful attention and delivered in telling fashion. Weber's Euryanthe Overture, Tchaikowsky's Pathétique Symphony and the same composer's Nutcracker Suite were the orchestral numbers, which were so well played as to afford an afternoon of enjoyment for a theater full of listeners.

In playing accompaniments for the soloists, the Chicago Musical College Symphony Orchestra is quite as efficient and lent able support to Willard Schindler, baritone; Edna Ellen, violinist, and Marshall Sumner, pianist. These artist students of the College reflected much credit on the institution through their artistic performances. Mr. Sametini conducted the orchestra for Miss Ellen, who is his pupil, in the Glazounow Concerto for Violin and Orchestra, and Edward Collins acted in that capacity for his pupil, Mr. Sumner, who performed the Saint-Saëns Piano Concerto in C minor. Van Grove conducted the balance of the program.

GALA TESTIMONIAL CONCERT

To celebrate William Boeppler's fortieth anniversary as musical conductor a gala testimonial concert was given on December 4 at Medinah Temple. Some five thousand people assembled to pay honor to the conductor and to listen to a program presented by choruses of which he is director, with Claire Dux, Elsa Deubert, Elsa Bloedel, Edwin Kemp, and Mark Love appearing as soloists. The four choruses taking part were the Chicago Singverein, Lake View Ladies Chorus, Bethany Evangelical Church Choir and the Chicago Bach Chorus.

LEGINSKA CONDUCTS WOMAN'S SYMPHONY ORCHESTRA

For years Chicago had an orchestra that was made famous by Theodore Thomas and which bore his name. Since then that orchestra is known the world over as the Chicago Symphony Orchestra. Now the Woman's Symphony



Photo © Elsin

ETHEL LEGINSKA

Orchestra of Chicago has engaged as its conductor Ethel Leginska, and as there is in this city an orchestra which bears a name so similar to the one above mentioned that one does not know the difference between the two, it is politely suggested to the board of the Woman's Symphony Orchestra of Chicago to change its name to Ethel Leginska Woman's Symphony Orchestra.

The first concert of the season took place at the Goodman Theater on December 4 before an audience that filled the hall to its last seat. The program consisted of Weber's Overture to Oberon, which was superbly played by the orchestra under the spell produced by its efficient conductor, who put every ounce of energy behind her enormous musical baggage; and this combination makes for the best. It was, however, in the Rimsky-Korsakov Scheherazade that the new orchestral instrument disclosed its best as well as some of its weak points. The strings are excellent, headed by such a concertmaster as Ruth Ray, who played the solo passages as well as any man of our acquaintance; and this young lady, formerly an artist pupil of Auer, was well seconded by many young women who have made names for themselves in the musical field. The brasses were mellow, but here and there a strident note irritated the ear. By contrast, the woodwind contingent is a choir much to be admired. The kettle-drum player deserves a special word of praise, but the cymbalist needs a little more practice.

Having set down those few criticisms noted while the concert was progressing, we must restrain our enthusiasm in order to curtail the length of this review and the repetition of too many superlatives. "The play is the thing" is, in matters of symphony orchestras, far from being an axiom, as it is often more true to state "the conductor is the thing" and this is most evident when speaking of this woman's organization.

Since being chosen as the leader, Ethel Leginska has weeded out all the dead wood that last season hampered the Woman's Symphony Orchestra of Chicago. Leginska, a positive woman, knows what she wants, as her personnel now know so well, and all her wishes were so completely expressed, that her instrument responded to her as one. A volcanic force, Leginska can produce climaxes full of lava and fire. A poet, too, she can have her orchestra sing the melodies with sweet accent as in the Rimsky-Korsakov Suite, and her mastery with the baton was so fully demonstrated at this concert as to make one anticipate eagerly the other concerts scheduled for the season.

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Leginska as conductor has a right to occupy a big place in the musical life of the country and it is here predicted that before long the Goodman Theater will be too small to harbor the future habitues of its concerts.

Theodora Troendle, pianist-composer, was the soloist, playing her own concerto. Due to a change in the program, Miss Troendle's appearance came too late for this reviewer to be on hand, but from reliable sources it was learned that composition as well as composer-interpreter met with considerable success. The balance of the orchestral numbers also were not heard by the writer.

CHICAGO CHAPTER OF PRO-MUSICA

Of interest to music lovers is the announcement of the Chicago chapter of Pro-Musica, Inc., to the effect that they are bringing to Chicago for the first time Eugene Goossens, Maurice Ravel and Bela Bartok. Eugene Goossens appeared in a lecture-recital before Pro-Musica members and invited guests on December 5 at the home of Mrs. William Lowenbach.

Maurice Ravel will appear in a concert of songs and chamber music, assisted by Lisa Roma, soprano, and Jacques Gordon, violinist, at the Gold Room of the Congress Hotel on January 18. This concert will be managed for the society by Jessie B. Hall, who is a member. Bela Bartok will appear before the society on February 27.

FRANCES NASH IN RECITAL

Frances Nash, being an American, began her program at Kimball Hall on December 5 with MacDowell's Sonata Eroica. Her keen musicianship and fine technical equipment make her an able interpreter for this composer's music as well as that of other composers. Miss Nash presented a number of decidedly unbacked pieces, illustrating what an artist of taste and perspicacity can find when she desires to offer something new. Numbers by Casella, Prokofiev, Schumann and Albeniz made up the balance of her program, which was played to the queen's taste.

OUMIROFF AND MME. SPRAYKA HEARD

Boza Oumiroff, baritone, and Ella Spravka, pianist, were heard at the concert of the Junior Friends of Art at the Drake Hotel on November 29. The audience of the organization, of which Olga Menn is president, greeted the two popular Chicago artists with enthusiasm and by continued applause showed that these sterling musicians are high favorites with local music-lovers.

RATA PRESENT IN FINE RECITAL

A pianist of no mean ability, Rata Present, was heard at Kimball Hall on December 6 by an enthusiastic audience. Her playing of a well arranged program placed her among the pianists to be reckoned with. Not only is she well equipped technically, but Miss Present's fine sense of the poetic, keen musical insight and refined style are other qualities which make her a pianist to whom it is a joy to listen. Bach's B flat minor Prelude and Fugue from the Well Tempered Clavichord, the Beethoven Sonata, op. 111, and five Chopin preludes were beautifully set forth, with lovely varied tone. Miss Present may well feel proud of her Chicago recital, which merited the hearty applause accorded by a delighted audience. There was also another group to close the program, but this could not be heard.

EDWARD JOHNSON AND JOSEPH SZIGETI JOINTLY

Edward Johnson's recital appearances are all too few in this part of the country to satisfy the legion of music-lovers he enrolled under his banner while a member of the Chicago and Ravinia Opera Companies. Johnson once more thoroughly convinced that he is a recital artist par excellence who never fails to charm, at Orchestra Hall, December 7, in joint recital with Joseph Szigeti, violinist. He gave lusciously of his fine art in old Italian and old English numbers, a group of lieder and one in English.

Szigeti, a master violinist, shared honors with the tenor, by delivering impeccable renditions of the Tartini Sonata in G major, Mozart's Concerto in D and numbers by Szymanowsky and Hubay. More exquisitely perfect violin playing than Szigeti's could not be asked for.

VITALY SCHNEE PRESENTS PUPILS

Some nineteen piano pupils, having been trained by the conscientious and efficient Vitaly Schnee, presented a program at the Girvin Institute of Music on Sunday, December 4. The fine work accomplished by the students, some of whom are mere youngsters, disclosed Schnee as excellent an instructor as he is a pianist, and he has every reason to feel proud of these exponents of his method of piano instruction. Those taking part were Harriet Novak, Helen Krauss, Lillian Frankel, Ruby Cohen, Eunice Krause, Florence Greenspan, Della Goldberg, Lillian Bernstein, Doris Leibovitz, Edward Brody, Norman Miller, Frieda Bielzoff, Marion Pearl, Harriet Trachtenberg, Joe Markin, Anna Rabinovitz, Ruth Fleishman and Clarence Zollicoffer.

FANNIE BLOOMFIELD ZEISLER MEMORIAL

A large audience gathered at Orchestra Hall on December 8, for a memorial meeting in honor of the late Fannie Bloomfield Zeisler. Addresses were made by Charles H. Hamill, Julia Lathrop, Karleton Hackett, Wallace Rice and Graham Taylor. The Gordon String Quartet played the Cavatina from Beethoven's op. 130; Claire Dux sang two Schubert songs, and with Jacques Gordon and Arthur Dunham, the Largo from Handel's Xerxes. It was a fitting memorial in honor of a great pianist.

PAUL DE MARKY IN PIANO RECITAL

Adding to the list of pianists heard during the week, Paul de Marky played at Kimball Hall on December 8. De Marky, making his first Chicago appearance on this occasion, revealed himself a pianist whose individuality sets him apart from the ordinary pianist; and this together with rare gifts and engaging personality makes his interpretations varied and of unusual interest. His program of Haydn, Chopin, Ravel, Debussy, Cyril Scott, Schloezer, Arensky-Deis and Liszt selections was most effectively set forth and well received by the listeners.

BUSH CONSERVATORY NOTES

Maurice Worland, baritone, student of William Phillips, was soloist at the special services at St. Joseph's Church on November 30.

Ruth Bedford, pianist, artist pupil of Edgar Nelson, is winning laurels in her new position at Salem, Ore. She recently gave a recital for the Salem MacDowell Club, playing three groups consisting of Bach, Brahms, Chopin, Debussy, Scott and Albeniz.

Beatrice Burgeson, soprano, student of Emerson Abernethy, was soloist at the Thanksgiving services at the Messiah Lutheran Church and also sang at the same Church on November 27. Miss Burgeson gave a concert at Westmont, Ill., on December 2.

Helen Fouts Cahoon, soprano of the Bush Conservatory Vocal Faculty, was the guest of honor at the Cameo Salon on December 3. Mrs. Cahoon gave a group of songs at this concert, which was held in the West Ballroom of the Stevens Hotel.

Edith Trewartha, soprano, artist student of Erma Rounds, gave a recital at Bush Conservatory on December 9.

Fritz Leiber, the eminent Shakespearean actor, was the guest of the Dramatic Class on December 6. Mr. Leiber is appearing in his repertoire at the present time in Chicago.

Bruce Friend, baritone, student of Arthur Middleton, is filling a series of engagements in Florida.

Edgar Nelson, director of the Marshall Field Chorus, conducted the chorus in the oratorio, The Messiah, given at Marshall Field's on December 2. The performance was most impressive and hundreds of people in the store had the opportunity of hearing it.

Nellie Gilmore, soprano, student of Emerson Abernethy, was soloist at the People's Church, on December 11. Miss Gilmore also gave the musical program for the Women's Club of the People's Church on December 12.

HENIOT LEVY CLUB

An interesting meeting of the Heniot Levy Club was held in Kimball Hall, on December 4. The club was happy to welcome back Berenice Viole, after an absence of several years of study and concert work in Europe. The next meeting will be held January 8 in the home of Mr. Levy.

CHICAGO MUSICAL COLLEGE NOTES

Herbert Witherspoon, President of the College, left on December 5, for Oklahoma City and Tulsa, Okla., where he will lecture before several music and civic organizations on Music as a Vital Factor in Education.

Irene Dunne, graduate of the College, has been signed by Dillingham for a long term contract, and will appear as prima donna of the new Beatrice Lilly production. She has previously scored successes in Sweetheart Time and as prima donna of the St. Louis Municipal Opera Company.

Mary Bethel Starke, pupil of Herbert Witherspoon, Wilma Scher, violinist, student of Max Fischel, and Florence Ziegler, who is studying piano with Moissaye Boguslawski, appeared in recital at the Morrison Hotel.

Meredith Winn, soprano, and student of Arch Bailey, was winner of the annual Lambda Phi Delta Scholarship.

Russell Brenner, student of the College, has been chosen as a member of the bass quartet of the Garfield Park Baptist Church.

Juliette Cartier, violinist, student of Leon Sametini, and Yvonne Fievet, pianist, pupil of Mme. Viola Cole-Audet, appeared in recital at the Morrison Hotel on December 6.

George Graham, baritone, artist pupil of Herbert Witherspoon, has been chosen one of three pupils for the finals in the Society of American Musicians Contest which was held in Orchestra Hall on December 9. The winner in the final will sing with the Chicago Symphony Orchestra later in the season.

Marie Crisafulli, pianist, pupil of Edward Collins, has been chosen one of three pianists for the finals in the Society of American Musicians Contest, at Orchestra Hall, December 9.

AMERICAN CONSERVATORY NOTES

Advanced students of Jacques Gordon and Pearl Blair gave a regular Saturday Afternoon recital in Kimball Hall on December 10.

On December 9, advanced students of the Dramatic Art Department, under the direction of Walton Pyre, appeared in a three-act comedy drama, "It Pays to Advertise." Mr. Pyre also presented his children's classes in the Merchant of Venice, December 3. Both of these performances were held in Kimball Hall.

Verna McCombs presented her voice pupils in recital on December 5 at the Conservatory.

Mae Williams, soprano and artist student of the Conservatory, gave recitals recently at the Shoreland Hotel: Ida Noyes Hall, Chicago University; Edison Park Women's Club; Lincoln Square Women's Civic Club; Mount Sinai Hospital; Women's Club of the People's Church; Sinai Temple.

YOUNG ARTISTS CONTEST WINNERS

At the final young artists' contest of the Society of American Musicians at Orchestra Hall, December 9, the following came out victorious: Whitmer Byrne in the organ, Sara Levee in the piano, George G. Smith among the male voices, and Luella Feiertag among the female. The organ and both vocal winners have been trained at the American Conservatory and Miss Levee, the pianist, at the Gunn School of Music under Mr. Gunn. These contests, which are offered by the Society of American Musicians in conjunction with the Orchestral Association of Chicago, give the winners opportunity to appear as soloists in the popular series of the Chicago Symphony Orchestra.

SYMPHONY CONCERT: REMO BOLOGNINI, SOLOIST

The new second concertmaster of the Chicago Symphony Orchestra, Remo Bolognini, was formally presented to orchestra patrons at the concerts of December 9 and 10, when he was chosen as soloist. That the orchestra has made a wise choice for the second chair was made unquestionable by the brilliant performance Bolognini gave the familiar G minor concerto by Bruch. A remarkable technician, he conquered with complete ease all the difficulties of the number and by his simple yet forceful manner and fine taste he completely captivated the listeners, whose applause was unstinted. Mr. Bolognini has been brought over here this year as a member of the faculty of the Chicago school of the renowned Modern Institute of Violin of Paris.

Carrying out his promise to present all four of Brahms' masterpieces this season, Conductor Stock programmed this week the Third Symphony and brought out in lovely colors the many beauties contained therein. A first performance added to the interesting program. Philip Greeley Clapp's prelude, Summer, was the new number which introduced another American composer to Chicagoans. Clapp's music is richly expressive, individual and imaginative. The composer was heartily applauded at the close of his composition, which received a painstaking performance. Berlioz' King Lear overture and Dvorak's Slavonic Dances comprised the remaining numbers on the program. JEANNETTE COX.

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Volumes I, II, III, and IV of the Master School, published previously, have achieved extraordinary success. In addition to the collaborators mentioned above, Mr. Jonas has had the assistance, in these volumes, of Fannie Bloomfield-Zeisler, Alfred Cortot, Ignaz Friedman, Ossip Gabrilowitsch, Katherine Goodson, Leopold Godowsky, Moriz Rosenthal, Leopold Schmidt, and Sigismund Stojowski.

GODOWSKY says: "The 'Master School' is a most remarkable example of thorough knowledge and complete mastery of the subject. It gives me uncommon pleasure to recommend it to all who desire to study seriously and assiduously the art of piano playing."
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Music on the Pacific Slope

(Continued from page 47)

tions, including the Musicians' Club and the Society of Oregon Composers.

The first Sunday afternoon concert sponsored by the city was given at the Auditorium by the Al Kader Shrine Band, Arthur Haynes, conductor, Al Kader Chanters, A. E. Davidson, director; Alice Price Moore, soprano, and B. L. Brown, bassoonist.

Helen Martlett, Kathryn Rowe, Emilie Paris and Anna Nicholson, advanced piano pupils of Laura L. Fox, recently gave a delightful program at the Multnomah Hotel.

J. R. O.

Seattle, Wash.

SEATTLE, WASH.—The Spargur String Quartet, one of the Northwest's premier ensemble groups, is offering a series of concerts to be given in the Spanish Ballroom of the Olympic. The first of these concerts offered the Mozart F major quartet, as its opening number, which was followed by two groups of moderns, all presented for the first time to Seattle audiences. The personnel of this organization includes John Spargur, first violin; Albany Ritchie, second violin; E. Hellier Collens, viola, and George Kirchner, cello.

Sidney Dixon, prominent young tenor from the voice studios of Clifford W. Kantner, was heard in recital in the Plymouth Auditorium. Mr. Dixon sings beautifully and has a pleasing personality. His program included numbers ranging from Handel to the most modern composers, and in them all he displayed excellent musicianship and training. Assisting on the program were George Rogovoy, cellist, and Arville Belstad, accompanist.

A program devoted to incidental Shakespearean music was presented by the Ladies' Musical Club. An added feature of the afternoon was the highly instructive lecture on Shakespeare in Music by Dr. H. H. Gowen, of the faculty of the University of Washington.

The organization of a new choral society, under the direction of Owen J. Williams has been announced. The organization will be in the nature of a choral society for the presentation of larger works, rather than miscellaneous selections.

The regular monthly program sponsored by the Musical Arts Society was given at Plymouth Auditorium, and was devoted mainly to modern British music. Violin numbers were interpreted by Frances Tanner and vocal selections by Clara Lewys Owen. Marjorie Miller gave a talk on Impressions from Abroad.

The Washington Federation of Music again will sponsor a series of young artist recitals this season. These recitals are given as an encouragement for young musicians, providing them with opportunity for public appearance. Any young musician may apply for hearing, and teachers are invited to present their advanced or young artist-students.

J. H.

Lisa Roma Scores in Philadelphia

Lisa Roma, young American soprano, who has been doing such satisfying work in the short time that she has been appearing before the public, added another success to her list when she appeared as soloist with the Philadelphia Orchestra at a recent concert given in that city by the Stanley Music Club. The large audience was an enthusiastic one and recalled the young singer many times after each number. Miss Roma sang *Wie Nahte mir der Schlummer* from *Der Freischütz*, and *Ritorna Vincitor* from *Aida*.

Following the concert the Philadelphia Daily News stated that "Her clarity of voice and her ability to derive the beautiful tonal qualities were responsible for her instantaneous acceptance by the audience of three thousand or more." The Public Ledger noted that "Both arias were finely sung with a perfect tone quality, fine intonation and a full appreciation of their dramatic value. She showed great flexibility of voice and her range was adequate to the demands of the beautiful but difficult arias. . . . In vocal expression the pathos of the *Ritorna Vincitor* was one of the most impressive moments of the entire concert."

Miss Roma will make her operatic debut with the Philadelphia Grand Opera Company on December 22 as Santuzza in *Cavalleria Rusticana*. Early in January, the singer will leave for a three months' coast to coast tour with Maurice Ravel, eminent French pianist and composer. Miss Roma will appear with many of the principal orchestras, which will be conducted upon these occasions by Mr. Ravel, interpreting the songs of the composer. Mr. Ravel will also accompany the soprano at the piano for her recital appearances.

Main Line School of Music Items

Pupils from the elementary and intermediate grades of the Main Line School of Music, Ardmore, Pa., Florence Leonard, director, took part in the first of the monthly student recitals at the school.

Monthly classes in elementary drill, four and eight hand ensemble, music language, free to all students of the school, were held throughout November.

Miss Leonard recently gave a talk to the Woman's Club of Llanarch in connection with the Delaware County Branch of the Main Line School of Music, on the subject of Some New Ideas in Piano Teaching.

Edward Hegener, sixteen year old pupil of Florence Leonard, is organist at the Strand Theater in Philadelphia.

The present faculty of the School of Music is as follows: piano—Florence Leonard, Louisa Hopkins, Gertrude Funk, Rosalie Murray, William H. Tumbelston; violin—Frederic Cook, Milton Bornstein; cello and ensemble—Adolph Vogel; music language—Louisa Hopkins; guitar, banjo, etc.—F. M. Lapetina. Teachers of voice and other instruments will be announced later.

Charlotte Lund in Opera Recitals

The New York Opera Club, Charlotte Lund, founder-president, held its monthly meeting at the Hotel Astor on December 13. The opera presented by Mme. Lund and assisting artists, Wellington Smith and Gordon Hampson, was *La Rondine* by Puccini, the next novelty to be given at the Metropolitan. The presidents of the City Federation of Women's Clubs were the guests of the club on that day.

On December 29, at eleven o'clock at Town Hall, an opera recital of Haensel and Gretel will be given for young people,



PERCY RECTOR STEPHENS,

who will conduct a two weeks' special session of auditory lessons for vocal teachers at his New York studios from December 26 to January 7. This instruction will include private study with Mr. Stephens and attendance at auditory lessons where his work may be observed. The subjects featured will be breathing; position and action; breath; its relation to fundamental sound; sound; inception and relation to tone; general position of the fundamental sound regardless of pitch and intensity; tone; its completion by vowel resonance; formation; its complete action in vowels and consonants; vowel; position and its physiological activity; résumé.

under the auspices of the club, by Mme. Lund and assisting artists.

Brailowsky Wins the West

Alexander Brailowsky receives extraordinary press tributes wherever he goes. He is one of those artists who not only pleases the public greatly but also gives satisfaction to the gentlemen of the press, which is not always or altogether the same thing.

Emil Enna in the Portland, Ore., News pays tribute to "the understanding and poetic soul of this incomparable pianist." He also says: "To a reviewer the Brailowsky concert presents a problem, for our language is bounded by the finite, while Brailowsky's genius and the noble works he interprets are closely linked with the infinite." The Morning Oregonian notes in a headline that "Brailowsky in His Second Portland Appearance Repeats Triumph of Previous Recital." This paper says that "The enthusiasm of the audience was the sort of enthusiasm that is demonstrated when Hofman and Paderewski perform, and with reason."

The Stockton Daily Independent states that "Brailowsky, practically unknown until after the World War, creates a sensation wherever he plays and the Stockton audience that greeted him last evening was most enthusiastic in praise and applause for this young man."

In San Francisco Brailowsky played with the Symphony Orchestra at the Great Civic Auditorium. His selection was the Chopin concerto, and Redfern Mason in the San Francisco Examiner wrote: "The man is a master of the keyboard, and his Chopin is not the ladies' Chopin but male to the core. The vinelike cantilena unfolded with a rhetorical accent, like subtle and impassioned oratory. With a metrical beat impeccably true the pianist unites a rhythmic freedom as various yet as seemingly inevitable as the swaying of a silver birch in the breeze. It was masterly piano playing, sensitive yet masculine, and the audience listened in a mood of sheer happiness."

The headline in the San Francisco Call and Post, referring to the same concert, was as follows: "Pianist Wins Ovation with Symphony." And the critic goes on: "No words could be too effusive to express admiration for Brailowsky's work."

This was on November 1, and on November 10 Brailowsky played again in San Francisco, this time giving a recital at the Scottish Rite Auditorium where, according to the papers, he had a capacity audience. The praise meted out to him by the critics is too elaborate to quote in full, but the headlines tell the story. The Chronicle says, "Brailowsky Wins Auditors' Praise;" The Examiner, "Brailowsky Wins Acclaim as Pianist;" The Bulletin, "Brailowsky Acclaimed in Recital."

"Why Not Give a Voice a Chance?"

Such was the question which Edward Moore asked in the Chicago Tribune following Anna Hamlin's recent appearance in The Masked Ball with the Chicago Civic Opera Company. Mr. Moore's remarks regarding Miss Hamlin's performance are quoted herewith in their entirety, and as they speak for themselves no further comment is necessary: "Miss Hamlin is now in her second season with the company, though the performance last night was about the first time she has been cast more importantly than to be among those also present. She is the daughter of the late George Hamlin, Chicago tenor, who used to sing most excellently in many places, and who took a succession of major parts on the Auditorium stage. Evidently she has inherited a voice and musical alertness, and has developed a personality of her own besides. Her voice was bright, swift, and accurate, and she took the part of the page smartly and surely. The only desirable change would have been a habit of facing the front instead of the wings while singing. Why not give a voice a chance?"



CLARICE BALAS

January Busy Month for Balas Pupils

Clarice Balas, pianist of Cleveland, who last month began a busy season by giving a program at Harborview, playing compositions by Albeniz, Debussy, Cyril Scott, Chopin, Schubert and Liszt, with encores by Schumann, Rachmaninoff and other composers, is planning a busy January with her pupils. The class will give a Schumann evening, the program for the most part being copied after Anton Rubinstein's famous program devoted to Schumann in his seven historical series of recitals. Edward Pfeiffer, who a few years ago won the statewide Ohio contest in Toledo, Ohio, and who recently was accepted in the ranks of solo artists in the Cleveland Fortnightly Club, will give a program devoted to the usual Bach, Beethoven and Chopin compositions, ending with novelties by Debussy, Dohnanyi, Leschetizky, MacDowell and Smetana. Anne Taborsky, another talented artist pupil, will give a joint recital with a soprano at the Allerton Hotel. Louise Kemsies, talented twelve year old pianist, who last season won a statewide contest in Cincinnati, Ohio, has just played a return engagement within two months for the World-Wide Guild, where her lack of years did not prevent her from being upon each occasion the hit of the evening.

The Balas pupils at all times are taught to emulate the example of their teacher in making the piano sing an eloquent message. Ross Ettari, who made a successful debut in Cleveland in the spring, plans a New York debut next season; his mood picturization is both vivid and ingratiating.

Critics Disagreed on Schenck

Elliott Schenck had an anniversary on November 24, this date marking his first appearance in New York, conducting the New York Symphony Orchestra. The program consisted of Beethoven's Egmont overture, Schubert's Unfinished Symphony, and Wagner's Kaiser March, as well as some of his own compositions. It is interesting to look back over the press criticisms of this concert, some good, some bad. In those days The Jury disagreed as flagrantly as do the Juries of today.

The young composer has a strong personality, and rendered the Egmont Overture and Kaiser March with spirit and vigor.

—Mail & Express.

As a conductor, Mr. Schenck disclosed magnetism, authority and firmness.—Town Topics.

He did not reveal any qualities to make it seem necessary that he should devote his life to conducting.—Times.

Mr. Schenck showed careful training and some skill, but none of the magnetism which would indicate that he is a born conductor.—Evening Post.

Lack of space makes it impossible to present any more quotations, of which there are many. The ayes won out, however, for it was not long after this concert that Mr. Schenck built up an enviable name for himself as both operatic and symphonic conductor.

Martin Pupils Give Opera Excerpts

A program somewhat unique in character, entitled An Evening of Opera Excerpts, was given in Pittsburgh by pupils of Mrs. James Stephen Martin, namely, Martha Eaton Brickman and Gladys Landefeld Menges, sopranos; Anne Woestehoff and Virginia Kendrick, contraltos; John Dickson Fulton and Ellsworth Davis, tenors; Arthur Anderson, basso cantante, and George Kirk, baritone. Earl Mitchell and Matthew Frey acted as accompanist. The success of the evening was entirely dependent upon beauty of singing and upon a lovely stage setting. No costumes were used, and there was no acting. The excerpts were arias and duets from twenty-three operas ranging from Lully and Gluck to Cadman and DeLeone, and an ensemble, Farewell All Here, from Deems Taylor's King's Henchman, which constituted the grand finale.

Leopold and Kenyon in Recital

Ralph Leopold and Susanne Kenyon gave a joint recital at St. Vincent Academy, Newark, N. J., recently. Miss Kenyon was applauded in songs of old France and a group of modern works. Mr. Leopold played pieces by Chopin, Dohnanyi, Leschetizky and the Russians, and was enthusiastically applauded, receiving an unusual response to the Dohnanyi Rhapsodie in C major.

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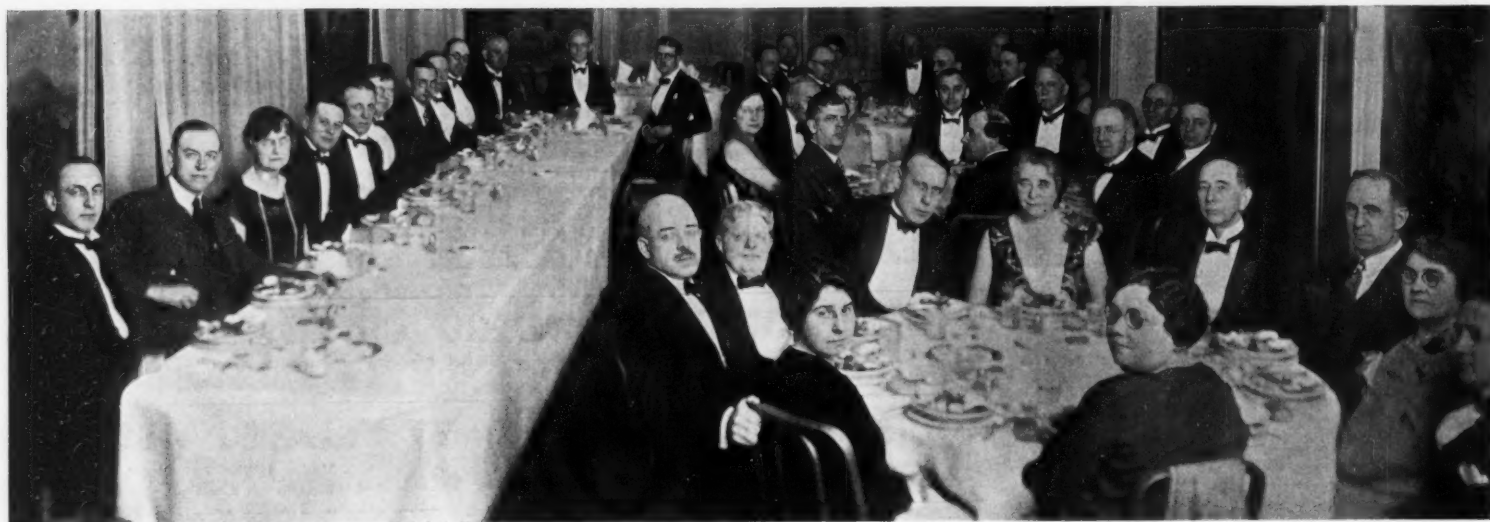
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BANQUET OF THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC AND ALLIED ARTS, HOTEL SCHENLEY, PITTSBURGH, PA., NOVEMBER 25. The fourth annual meeting of the organization was changed from one of individuals interested in schools to one of schools sending their representatives. At the speakers' table, seated from left to right, are: Charlton Lewis Murphy, Philadelphia Musical Academy; Harold L. Butler, Syracuse University; Louise St. John Westervelt, Columbia School of Music; William MacPhail, MacPhail School of Music; John G. Bowman, chancellor of the University of Pittsburgh; Kenneth M. Bradley, president of the association; Howard Hanson, Eastman School of Music; Burnet C. Tuthill, Cincinnati Conservatory of Music; Frank H. Shaw, Oberlin Conservatory; F. R. Cowles, Louisville Conservatory of Music; Earl V. Moore, University School of Music, Ann Arbor; E. J. Stringham, Denzer College. At the other tables can be seen John H. Hattstaedt, American Conservatory of Music; Edgar A. Brazelton, Bush Conservatory; Herbert Witherspoon, Chicago Musical College; Wm. C. Mayfarth, Converse College; Charles A. Sink, University School of Music, Ann Arbor; Francis L. York, Detroit Institute of Music; Earl Rosenberg, Horner Institute; C. E. Feely, Columbia School of Music; Tracy Y. Cannon, McCune School of Music; Gilbert R. Combs, Combs Broad Street Conservatory, and A. W. Mason, Indiana College and other guests. (Trinity Court Studios photo)

Yehudi Menuhin Scores a Remarkable Violin Triumph

A Musical and Technical Marvel

There can be no question of the tremendous significance of Yehudi Menuhin, eleven years old.

After his sensational debut in this city recently with the Beethoven violin concerto, everyone was ready to concede the boy's great talent, but wondered whether he had a weighty repertoire, or merely had been taught a masterpiece or two which he played in perfect imitation, perhaps, of his teacher, Louis Persinger, or some other authoritative artist.

Last Monday evening, however, at Carnegie Hall, Yehudi Menuhin dispelled all doubts as to his phenomenal gifts, and the sold out house (even the stage held row upon row of auditors) spent its time between amazed contemplation, rapt listening, and the warmest kind of applause. The more impressionable of the enthusiasts even stamped and cheered, and when the child played his final encores, the sight was an unforgettable one, with the several hundred persons on the stage framing him closely, and those out in front crowded to the very edge of the platform.

What at first looked like an unwise program for a lad to attempt, proved to be the very medium which won the greatest respect for Menuhin from the most critical listeners. Many "infant prodigies" are able to perform mere virtuoso pieces exceedingly well. How many, however, could give almost incredibly mature readings of matters like Tartini's Devil's Trill Sonata (with the Kreisler Cadenza), Bach's Chaconne, Mozart's D major concerto, Chausson's Poeme and Wieniawski's Souvenir de Moscou—the last named being the only "display" number on the list.

Throughout all that taxing experiment, little Yehudi, attired in a white silk waist and black velvet knickerbockers, with short socks tucked into pumps, acted like a grown up concert veteran. There was no prancing, simpering, carefully learned posing, or any other effort to attract extraneous attention. The young violinist acted with simplicity and dignity and let his music speak for itself. He gave only short nods of the head in answer to the thunderous applause. He made no affected movements when he played. He gave his violin to his accompanist (Persinger was at the piano) to tune. He walked quietly on and off the stage, and lingered not a moment more than necessary. He appears to be entirely without guile or artifice in his demeanor, as he is in his performances.

How does he play? That is the easiest of all things to describe, for one simply has to catalogue the virtues of a first class violin artist, and apply them to Yehudi Menuhin.

He has technique at its best; a ripe, large, lovely tone, pure and colorful; his bow arm is perfect in its mastery; his sense of style is baffling in its accuracy; he played Bach

with the requisite breadth, and Chausson with the needed warmth; his phrasing, his musical taste, his balance and proportion in all the higher phases of violin interpretation, were sheer amazing and uncannily mature.

Menuhin represents a rare apparition in music. He is a child prodigy of the utmost powers. One imagines that his only equals at his own age, might have been such giants as Wieniawski and Joachim. Even they, however, never played such a program as Menuhin gave here last Monday evening. He is a towering wonder.

Gray-Lhevinné's Popularity Never Wanes

Everywhere she goes success seems to follow Estelle Gray-Lhevinné, violinist. She paid her first visit to Charleston, W. Va., a while ago and not only did over 1,400 people turn out to hear her but requests were made for an immediate return, so it is reported. Then Gray-Lhevinné gave two successful recitals in Montgomery, W. Va., and when she played at Cambridge, Ohio, people came from all over the neighboring country, 2,500 tickets being sold. At the Beaver Hill, Pa., teachers' convention (it was the violinist's third appearance there) her recital drew more than 1,000 enthusiasts.

Enesco to Arrive in America December 18

Georges Enesco, Rumanian composer and violinist, is due in America on December 18 for his fifth concert tour, which includes his second visit to the Pacific Coast. Mr. Enesco's first orchestral appearance is in Philadelphia with the Philadelphia Orchestra on December 23 and 24. He leaves immediately afterwards for the Pacific Coast, returning to New York in early February.

Della Samoiloff in Chicago Opera Debut

Della Samoiloff, dramatic soprano, will make her debut with the Chicago Civic Opera Company as Santuzza in Cavalleria Rusticana on Saturday evening, December 17. Miss Samoiloff is an artist pupil of Emilio Roxas, New York vocal teacher and coach.

Cherniavskys Saying Au Revoir to America

Off on another lap of their world-wide travels, the Cherniavsky Trio, Leo, Jan and Mischel, say goodbye to America for some time to come when they sail from San Francisco on December 17 to play first in Hawaii, then on to Australia and the Orient and the long, long road back to

America by way of England, with several lengthy tours intervening, including one of South Africa, their third visit there. The trio will not be in America next season.

Mme. Del Campo Arouses Interest

Among the singers who have aroused special attention this season is Sofia del Campo, her appearances in New



SOFIA DEL CAMPO

York, as well as in the many cities she has visited, having resulted in personal artistic success and in praise from the press in general. Mme. del Campo's recent debut over WEA and a chain of sixteen stations was commented upon very favorably. The critic of the Washington Times stated among other things that "the debut of an unusually fine coloratura soprano, Mme. Sofia del Campo, from South America, made loud-speakers especially attractive centers of entertainment last evening. There are few coloraturas with voices so true and fine

spun—yet suggesting the possession of tremendous power.

She accomplishes the most difficult passages with ease, giving every tone its full and exact value with crystalline purity.

She should make a big hit on the concert stage and we hope to hear her again as a radio artist."

Mme. del Campo will give two recitals of importance this month, one at the Brooklyn Academy of Music on December 18, and the second in Washington, D. C., on the evening of December 20, at which time she will be presented by the Pan American Union as one of the greatest exponents of Latin American music. At the Washington, D. C., concert Mme. del Campo will sing Latin American music exclusively and, among other selections, there are two which merit special mention: the Cancion de Cuna (lullaby) of Isabel Subercaseaux, and, for the first time, the Gentile di Cuore, soprano aria from the tragic Brazilian opera by Maestro Gomes. It is expected that this concert will be attended by the Ambassadors of foreign countries, high state officials, and prominent society people who have been especially invited by the Pan American Union. By special arrangement between this Union and the Victor Company, the concert will be broadcast through naval station NAA in Washington and a chain of stations in the principal Eastern cities.

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Chicago Civic Opera Company Announces Plans for Its Season in Boston

First Performance to Be Given January 30 and Series Will End on February 11—Seventeen Operas to Be Heard Including Several New to the Hub City—Well Known Concert Artists Invade City, Offering Delightful Programs

BOSTON.—Grand opera in Boston this season will be confined to works of a more or less familiar nature, and will be sung for the most part by familiar artists. That is the gist of an announcement issued by the managing committee of the Boston Chicago Opera Association after a meeting of twenty-one of the 420 guarantors last week at the Copley Plaza Hotel. The season will begin at the Opera House on Monday, January 30, and will end on Saturday, February 11. Seventeen operas in all will be heard—two as a double bill—while after two others will follow a short ballet.

New to Boston will be Massenet's Sapho, in which Miss Garden will be seen and heard as the heroine of Daudet's well known story. Another novelty will be Cadman's The Witch of Salem, about which there is naturally no little curiosity in this vicinity. Although not a novelty, Massenet's Le Jongleur de Notre Dame is not exactly a hackneyed piece in Boston, and local admirers of Miss Garden will welcome the opportunity to see and hear her again in one of her most moving interpretations.

For new singers, the Chicago company will bring Miss Kruse, from the opera houses of Munich and other German cities; René Maison, a tenor discovered by Miss Garden, and Mr. Ringling, an American who uses the name of Borromeo.

Economy and the limitations imposed on the Boston Association by the Chicago Company governed the selection of cast and repertory, it was explained by President Endicott, Wallace Goodrich and Ralph Flanders of the managing committee. The Boston Association cannot ask the Chicago Company to prepare an opera for presentation here, nor can Boston ask for a singer not under contract to the company when it visits Boston.

The fortnight of music here is to have one novelty in the form of a short ballet after two of the operas, a divertissement never before attempted here by the Chicago forces. Two of the seventeen operas to be presented will be repeated, and during each week there will be six evening performances with two matinees, on Wednesday and Saturday.

On Monday, December 5, an office for the receipt of subscriptions for the full fortnight of single performances was opened in room 203 of the Thorndike building at 234 Boylston Street. From December 5 to December 10 guarantors, and guarantors only, were to place their orders for

the full fortnight. From December 12 until December 17 guarantors are being permitted to place their orders at the same office for single performances. The telephone number of the office is Kenmore 6028. Arrangements for sale of tickets to the public will be announced later. Prices will be \$7, \$6.50, \$6, \$5.50, \$5, \$4.50, \$4, \$3, \$2.50 and \$2. The season price for a box is \$768.

The repertory and principal singers for the fortnight are as follows: Monday, January 30—Ponchielli's La Gioconda, with Raisa, Lenska, Van Gordon, Marshall, Formichi; January 31—Massenet's Sapho, with Garden and Anseau; Wednesday afternoon, February 1—Wagner's Lohengrin, with Kruse, Van Gordon, Maison, Ringling, Kipnis, Wednesday evening, February 1—Puccini's Tosca, with Muzio, Marcoux, Cortis, and a ballet to follow; February 2—Leoncavallo's Pagliacci, with Norena, Anseau, Montesanto, preceded by Cadman's Witch of Salem, with Mason, Pavlovskia, Hackett; February 3—Massenet's Le Jongleur de Notre Dame, with Garden and Formichi, and a ballet to follow; Saturday afternoon, February 4—Gounod's Romeo and Juliet, with Mason and Hackett; Saturday evening, February 4—Verdi's Aida, with Muzio, Van Gordon, Marshall, Bonelli, Kipnis; February 6—Charpentier's Louise, with Garden, Maison, Marcoux; February 7—Wolf-Ferrari's Jewels of the Madonna, with Raisa, Cortis, Rimini; Wednesday afternoon, February 8—Bizet's Carmen, with Garden, Anseau, Montesanto; Wednesday evening, February 8—Wagner's Tannhauser, with Kruse, Van Gordon, Lamont, Kipnis, Bonelli; February 9—Flotow's Martha, with Mason, Pavlovskia, Cortis, Lazzari; February 10—Verdi's La Traviata, with Muzio, Hackett, Bonelli; Saturday afternoon, February 11—Saint-Saëns's Samson and Delilah, with Van Gordon, Marshall, Formichi; Saturday evening, February 12—Verdi's Rigoletto, with Norena, Bonelli, and Cortis.

TITO SCHIPA

Tito Schipa, Italian tenor of the Chicago Opera, gave one of the most enjoyable recitals of the season, November 27, in Symphony Hall. The familiar aria, M'Appari, from Flotow's Martha; Ossian's song from Massenet's Werther; pieces by German, French and English composers, and folk-songs of Italian and Spanish origin, gave this well-graced singer ample opportunity to reveal that beauty of voice, musical feeling and sympathetic insight which contribute so much to the uncommon pleasure afforded by his art. Mr. Schipa's audience applauded him vigorously throughout the afternoon and insisted on numerous additions to the program. The singer was ably assisted by Frederick Longas, accompanist, who also gave pleasure in piano solos by Granados, Albeniz and Longas.

IRENE SCHARRER

Irene Scharrer, pianist, gave a recital on November 21, at Jordan Hall. As usual, Miss Scharrer's choice of pieces reflected credit on her discernment as an artist. For novelties, oddly enough, she turned to the eighteenth century, presenting three chorales of Bach in excellent transcriptions by Walter Rummel and Myra Hess; an arrangement by Craxton of a charming old gavotte by Boyce, and a skilful transcription by Harold Bauer of Johann Mattheson's Air Varié. For the rest, there were the sonata in B minor and three lighter pieces of Chopin, as well as numbers from Debussy and Ravel. In her playing of this program Miss Scharrer disclosed anew her now familiar virtues as pianist and artist. The beauty of her tone, her command of shading, and dynamic gradations, all commend her. But it is her sensitiveness as a musician and her imagination as an interpreter that have raised her to her lofty place among the pianists of the day. Miss Scharrer's audience was very enthusiastic.

JAMES R. HOUGHTON

James R. Houghton, baritone, admirably assisted by Reginald Boardman, gave a recital, November 22, in Jordan Hall. A pupil of Stephen Townsend, Mr. Houghton was the winner of the first prize awarded by the Federation of Music Clubs at the Chicago Biennial last April. The singer displayed his fine abilities in an unusually interesting program. His well-varied list included the first performance here of Bantock's effective Song of the Genie, and five groups captioned as follows: Songs by Scandinavian Composers, Songs by German Composers, Cowboy Songs and Frontier Ballads, Dvorak's Gypsy Songs, and Songs by American Composers. Mr. Houghton renewed and deepened the impression made here in earlier appearances. Endowed with a resonant voice of liberal range, he is a robust singer who has succeeded in making his voice serve the ends of a sensitive imagination. Particularly effective was his interpretation of the colorful cowboy songs of Oscar J. Fox. Mr. Houghton was warmly applauded by a large audience.

BALDASSARE FERLAZZO

Baldassare Ferlazzo, violinist, skilfully assisted by Richard Malaby, accompanist, gave a recital, November 23, in Jordan Hall. In a program that comprised Handel's sonata in D, Lalo's songful Symphonie Espagnole, and lighter pieces labeled Bloch, Kreisler and Paganini-Auer, Mr. Ferlazzo exhibited praiseworthy technic, musical intelligence and emotional understanding. Although his interpretations would profit occasionally by a greater incisiveness, his playing gave pleasure to a large audience that was keenly appreciative.

J. C.

E. Robert Schmitz to Play with Pro Arte Quartet

E. Robert Schmitz, brilliant French pianist, will appear in joint recital with the Pro Arte String Quartet on January 18 in Washington and January 22 in New York, playing the Ravel trio. By the middle of February, Mr. Schmitz will sail for Europe where he is booked to appear in several cities on the Continent and also in a series of concerts in Holland, some of which will be with the Concertgebouw, under the direction of Willem Mengelberg.

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Giovanni Martino, Bass of Metropolitan Opera Co.
Oscar Nicastro, South American Cellist
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Guild of Vocal Teachers' Annual Meeting and President's Report

The annual meeting of the Guild of Vocal Teachers was held in the Chickering Hall headquarters, November 28, when the following officers were elected: Anna E. Ziegler, president; Hilda Grace Gelling, vice-president; Blanche Sylvana Blackman, treasurer; Henrietta Speke Seeley, recording secretary; Renee VanAken, corresponding secretary. Following the election the annual report of the president, to November 28, 1927, was read by President Ziegler, from which it will be seen that much has been accomplished, and that the women making up the organization are in dead earnest. The report follows:

"In the course of human life as it continually unfolds itself, with birth, growth and contacts, any observer will find singing preceded by speaking as natural a manifestation as the less esthetic functions. Anyone can speak and anyone can sing. But between this natural process and the phase in which the voice of the individual becomes a means of self-support, we, the vocal teachers, stand ready to help, just as surely as the college stands for making the medical, law and other professions possible. This important point is not yet recognized in general; uninitiated people believe the voice to be the only requisite for singing professionally. The Guild of Vocal Teachers hopes to bring about in gradual steps an authorized recognition, knowing well that recognition alone can prepare the way for a legitimate standard. Then at last an era will arrive when a talent for music discovered by parents in their children will be universally known to need careful voice training by competent teachers; for this reason alone the Guild seeks contact with the government of our country.

"The Guild year now closing has witnessed a firm hold on the objects, through the declaration of which the charter of the Guild was obtained from the Board of Regents of the University of New York State.

"We have installed permanent headquarters at 27-29 West 57th Street, New York City, which meets one of the requirements of our charter. We must not forget, however, that we will have to own a building in New York City before we establish examinations for recognized degrees.

"In the month of June, 1927, the initial purpose of the Guild, examination for the private vocal teachers, was acted upon; Dr. Cornelius Rybner, pensioned head of Music of Columbia University of New York City, and Frank Wright, Mus. Bac. (Toronto), A. G. O., chairman of the Examination Committee of the American Guild of Organists, conducted the examinations. The records show from twelve to thirty years of experience for each teacher examined.

"Following reports of civic and other licensed examinations, sixty per cent was allowed for experience, and the remaining counts were given for the rendition of the pupils

of the examinees. Explanations of pedagogical, voice-building and musicianly points completed the markings. Nine teachers underwent and passed, with great honor, the prescribed examinations; these will receive the Guild Certificate. The examinations were held at St. Michael's Episcopal Church and followed along the lines of the first examinations held by the American Guild of Organists. The Board of Regents, in a written statement attached, acknowledged the right of the Guild of Vocal Teachers, Inc., to issue certificates and to register distinctive colors at the State department. The colors chosen for the Guild are blue and gold.

"A new era of the Guild life is starting; our foothold is merely a small ledge on a great precipice to climb. The ultimate goal is what? To stand as a permanent group of efficient, kindly, cultured women, affiliated with all the best men in the vocal profession, and of the art world in general; to so stand, ready to help the little girl from the West and the South, to avoid the traps which sensational advertising and propaganda lay for her, and to stop the continued migration to Europe of defenseless pupils.

"A Vocal College Course is being prepared by a representative committee, with an advisory board of voice teachers, critics and conductors, which will be open to vocal teachers of less than ten years' experience. Thus the most important one of the objects for which the Guild received its charter is at last launched to carry out a private teacher's standardization for voice teaching. In the year now ended a committee of twelve prepared what was to become the basis of examinations for Guild members. All the members of that committee pledged themselves to take the examinations for the Guild certificate.

"The objects one, two, three, four and five, seven, eleven and twelve have been constantly kept in mind throughout the year. Object eight, to provide a stage on which pupils may be presented, was started in 1925 at Knabe Hall, and will be continued at Chickering Hall. Object ten, to give American composers opportunities for presenting their works, has been started by the Guild and will receive great attention in the future. Object nine, to assist worthy singers, and provide a loan for students, remains to be installed, and will be extended to two branch objects, namely, a loan fund to voice teachers, and a welfare students' committee. Thus, in its first three years the Guild of Vocal Teachers, Inc., has made an enormous stride to fulfill in essence and in letter the objects of its charter. The Guild also sponsored the Bach Cantata Society.

"With many kind greetings to the helpful members of the Guild this report is respectfully submitted.

"Anna E. Ziegler, president."

Hempel Returns to American Concert Stage

Frieda Hempel has returned to the United States for concert work, and will open her season as soloist with the Boston Symphony Orchestra, which will be followed by engagements in Detroit, Chicago, and other mid-western cities, and a tour of the south. Festival appearances will then occupy her time until late spring.

Miss Hempel sang abroad in London, Berlin, Hamburg, Frankfurt, and Budapest during October and early November, and, just before sailing, sang before a distinguished audience at the Paris home of the Marquise de Bryas.

The Paris Herald's Hamburg correspondent wrote of her appearance in that city as follows: "Frieda Hempel opened her European concert season with a return to former triumphs in a recital here Wednesday. The famous prima donna drew an overflow audience of enthusiastic admirers and was forced to appear again and again for encores at the end of her program." Following a recital in Queen's Hall, the London Times stated that Mme. Hempel "brings to every song she sings an unerring sense of style and a complete assurance as to how she means to present it. Each of the well known songs of Schubert, Schumann, Brahms and Franz was given with that polished ease which is the distinguishing characteristic of her art." The London Telegraph said of the same program: "A recital by Mme. Hempel is always a delightful experience. . . . So expressive are the finer shades of her art that the program was an appropriate one for the Queen's Hall. From Schubert, Schumann, (whose *Meine Rose* was a model of pure legato singing), and Brahms, Mme. Hempel drew more or less widely known examples, and familiar though they are, her singing of them often conveyed the feeling that to her their appeal was as of a fresh revelation of beauty."

Farnam Plays Franck and Brahms Organ Works

Lynnwood Farnam began a series of four recitals, presenting the complete organ works of Franck and Brahms, at the Church of the Holy Communion, on December 4, repeating the program the next evening. Three choral preludes (Brahms), dignified, stately, yet expressive, were wonderful examples of masterly organ playing. The impeccable accuracy of organist Farnam is a tradition among his fellow organists, in evidence again on this program. The Symphonic Piece by Franck was beautifully played, with a tremendously brilliant close; the same composer's charming Pastoral was heard with utmost interest, and the Announcer again functioned capably. The Brahms-Franck recitals are being held on the four Sunday afternoons and Monday evenings of December. Beginning November, 1928, Mr. Farnam plans to perform the entire organ literature of Johann Sebastian Bach.

John Adams' New Radio Bureau

Announcement has been made by John T. Adams of the Wolfsohn Bureau of New York, Inc., of the incorporation of Adams Art Service, with offices at 250 West 57th Street, which is an exclusive radio bureau organized for the handling of radio talent and the building and management of radio hours. Negotiations were completed recently with William Morris, who will supply this new bureau exclusively with artists under his management.

"A new era is dawning in radio as the formative experimental period is over," Mr. Adams said. "With the

years of experience the Wolfsohn Bureau has had in the handling of concert and opera stars, and the wide world contracts of William Morris, we feel that we can offer those interested in radio the finest talent and the most capably managed programs that are obtainable today. A staff of trained and competent showmen is being developed."



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Hart House String Quartet Honored

While possibly most of the celebrities of the United States have, at one time or another, been photographed with President Coolidge, such honors are dealt out more sparingly under the British crown. Possibly because he himself was a composer of note, or possibly because he wished to lend his patronage to Canada's noted chamber music ensemble, His Excellency, Lord Willingdon, accorded the members of the Hart House String Quartet the privilege of being photographed with himself and Lady Willingdon just prior to the "command" concert given at Rideau Hall, Government House, Ottawa.

Just before leaving Toronto for their Pacific coast tour during December, the Hart House String Quartet added two important concerts to its season's series. They are to be heard early next year under the auspices of the Worcester Art Museum and the Brooklyn Institute of Arts.

Voice Trials for Metropolitan Choral School

Voice trials for admission to the free Choral School of the Metropolitan Opera Company will commence within the next few weeks.

The Choral School is an educational feature of the Metropolitan Opera Company, whereby young American singers are given an opportunity to study and learn operatic choruses and actually to sing them on the stage. This experience

naturally enables vocal aspirants to gauge the stupendous requirements of an operatic career better than any amount of reading or lecturing.

The voice-tests are absolutely free and requests for same should be addressed by mail only to Edoardo Petri, director of the Choral School, 1425 Broadway, New York City.

La Forge-Berumen Studio Notes

Frank La Forge, composer-pianist, recently gave a recital with Margaret Matzenauer at Derby, Conn.

Nanette Guilford, Metropolitan Opera soprano, was heard with success in a recital at Baltimore, Md.

Pupils from the La Forge-Berumen Studios gave a recital at Kew Gardens, L. I., those taking part being Frances Alcorn, Norma Bleakley, Edna Bachman, Agnes Strauss, and Mary Tippett, sopranos; Marianne Dozier and Elizabeth Andres, contraltos; Manlio Ovidio, baritone; Myrtle Alcorn, Evelyn Smith, Katherine Philbrick, Sibyl Hamlin and Grace Marshall, accompanists. Mr. Berumen played a group of piano solos.

Fenner Hill Artists Doing Well

The Fenner-Hill Trio, a group of young ladies, all pupils of the New York vocal teacher, Jessie Fenner-Hill, appeared in a successful recital in Hackensack, N. J., recently. Local press comments confirm the reputation that this worthy

instructor has already made for herself. One paper says: "Their voices blended beautifully and effectively, winning them much applause. The trio responded to the encores graciously." But the trio is by no means the only successful attempt of Mme. Fenner-Hill. She has to her credit many other singers who owe much of their vocal ability to her instruction. Berta Donn, of the My Maryland cast, and Marjorie Peterson, who is on tour with the original Countess Maritza Company in the part of Lisa, are typical examples.

Mannes Gives First Concert of Orange Season

David Mannes conducted an orchestra of forty players from the New York Symphony in the first of the Orange, N. J., Young People's Symphony Concerts on November 29, giving a program of dance music from Bach to Gerstein.

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Pietro Aria, violinist, has given two recitals this season at Columbia University.

May Barron, contralto, recently scored successes in Red Springs, N. C., and Ottawa, Ont., Canada.

Charles E. Bailey, concert tenor and singing teacher of New York, conducts a summer school at Martha's Vineyard, Mass.

Marion Carley, pianist and accompanist, has appeared in recital with Dora de Philippe, Louise Stallings, and Willem Durieux this season.

Raynor Eddins, tenor, has been heard frequently over Station KLDS, Independence, Kans.

Esther Dale, soprano, found a warm welcome in London at the opening recital of her second European tour. According to the London Times, "her voice has both quality and power."

Jeno de Donath, last season conductor of the Rialto Theater Orchestra, New York, and now associate conductor at the Fox Theater, Philadelphia, has not abandoned his violin and has been engaged for a number of recitals this winter. Mr. de Donath is also the successful composer of several violin pieces.

Fernando Germani, organ pupil of Enrico Bossi and Manari, is to appear in recital this season at the Wanamaker auditoriums both in Philadelphia and New York.

Dusolina Giannini, who sings next week with the Philadelphia Orchestra and shortly after that with the Schola Cantorum, will give her only New York recital of the season at Carnegie Hall on February 1, a few days before sailing for Europe for a year of concert and operatic activities.

Vivian Hart, artist-pupil from the Klibansky Studios, who met with pronounced success in Keith theaters in Washington and New York, has just signed a contract to appear in The Squaw Man.

Ernest Kingswell-Smith recently presented four of his pupils in recitals at his New York studios.

Sergei Klibansky received a letter from his artist-pupil, Ruth Agee, saying, "I owe to you what I am able to put over the footlights, both in voice and personality."

Earle Laros, pianist, will give a recital at the Philadelphia Academy of Music before the end of the season. He recently played in the same city at the Lankenau School for Girls.

Grace Leslie, contralto, who made her operatic debut in Faust with the Washington National Opera Company, has been engaged to sing in the Messiah with the Scranton, Pa., Junge Mannerchor in that city on December 29.

Mischa Levitzki, pianist, while touring Scandinavia, appeared twice with the Oslo Philharmonic Orchestra.

Ethel Lyman Mackey, soprano, and Mary Hopkins Emerson, pianist, are appearing this season in joint recital. Both artists teach in New York.

The Malkin Trio, gave a successful recital in Stamford, Conn., a while ago. The Advocate, a paper of that city, said: "It is a remarkable organization, presenting the delicacy of chamber music with the fire and body, almost, of an orchestra."

Allen McQuhae sang early in December for the Nashville Radio Show (under Atwater Kent auspices) and for the Lock Haven, Pa., Concert Series.

Myra Mortimer, lieder singer, is touring the middle and far west. She will not return to the eastern coast until the end of January.

Mary Miller Mount, pianist, accompanist and vocal coach, beside playing frequently for the radio, appeared recently in private recital at Haverford, Pa.; in concert with Richard Crooks before the Matinee Musicale Club (Philadelphia), and in a program under the auspices of the Oak Lane Review Club.

John W. Nichols conducted a notable performance of Samson and Delilah at Trinity Church, Newburgh, N. Y.

Margaret Northrup, soprano, was chosen as soloist for the first concert of the Orpheus Club at Springfield, Mass. In addition to an aria and solo groups, she will sing the soprano solo part of Victor Herbert's Call to Freedom.

Carrie Burton Overton, pianist, announced an invitation recital, Saturday evening, December 17, at Landay Hall, 42d street and Sixth avenue. Winifred Watson, soprano, will assist and Andrades Lindsey will be at the piano. Piano solos and works for two pianos by Arensky and Saint-Saens will be performed, Prof. Riesberg assisting in the latter. Invitation programs may be obtained at Landay Hall.

Clara Rabinovitch, pianist, who has lately returned to America from concerts in Europe, will appear in recital at St. Charles, Mo., on February 23.

Myra Reed, pianist, besides fulfilling concert engagements, is receiving numerous letters of appreciation of her regular series of radio recitals given over Station WLIT in Philadelphia. Miss Reed was a judge recently in the final piano contest sponsored by the Women's Clubs of the suburbs of Philadelphia.

Ethelynde Smith, soprano, achieved success at a recent concert at the Mount Allison Ladies College, Sackville, N. B.

Albert Spalding appeared as soloist with the Boston Symphony Orchestra on three consecutive days this month.

Marion Talley is to sing at Brockton, Mass., on December 18. This will be her forty-sixth concert since August 29.

Gil Valeriano, Spanish tenor, met with genuine success at his Sioux City, Iowa, recital a while ago.

Claude Warford has returned from Europe and his unusually busy summer session in Paris, and is again teaching voice at his New York studios. Warford pupils report the following engagements this fall: Joseph Kayser, baritone, and William Hain, tenor, soloists at the Garden City (L. I.) Cathedral; Theodore Jones, tenor, and Bradford Newcomb, baritone, University Heights Presbyterian Church; Virginia Evans, soprano, with Kid Boots company on tour; Jess Chaney, contralto, with the Capitol Theater Company; Minnie Hayden, head of vocal department at Middlebury College, Vt.; Madeleine Gaylor at Cushing Academy, Ashburnham, Mass., and Rita Brennan at La-Grange College, Ga.

Reinald Werrenrath recently wrote a criticism of the King's Henchman road company's performance for the Boston Transcript. The cast was so delighted with Mr.



PAUL ALTHOUSE,

tenor, who, having created an excellent impression at his first New York recital, sang a very creditable Don Jose with the Washington National Opera Company on December 6. Mr. Althouse sang the Bizet music with a tonal beauty and dramatic style that easily won the enthusiasm of the large and distinguished audience attending the performance. Carmen was sung by Jeanne Gordon, who also shared honors with Mr. Althouse, the artistic couple carrying the entire production on their experienced shoulders.

Werrenrath's review that a telegram signed by each artist was sent the baritone.

National Opera Club Presents Opera

The reception, with opera excerpts, given by the National Opera Club of America, Inc., Baroness von Klenner, president, to delegates to the National Music Club meeting, in the Astor Gallery, December 8, was a notable affair. Seldom does one see and hear so many distinguished club presidents at one time, each of whom said a few words of combined wit and wisdom, all in most taking fashion. At the outset Baroness von Klenner addressed the audience with her usual humor and good sense, mentioned one of last year's prize-winners, Miss Wittmer, who sang Micaela (Carmen) on December 9 with the Chicago Civic Opera Company, Mary Garden in the title role. Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, thanked the Baroness for promising further cooperation, and other club presidents who said a few words were Mrs. Wm. Arms Fisher, Mrs. H. L. Vibbard, Mrs. Harry Thomas and Mrs. Frank A. Seiberling; Mr. Rosing, of the American Opera Company, also spoke. Other club presidents present were Katharine Noack Figue, Florence Foster Jenkins, Edyth Totten, etc.

The musical numbers consisted of scenes from Othello, Lucia di Lammermoor and I Pagliacci, sung by excellent artists under the direction of Maestro C. di Macchi, who was at the piano. He provided a galaxy of star singers, of whom Mignon Spence, as Nedda; comely Celia de Nepelli, as Lucia and Cornelia Zucari, as Desdemona, especially shone. Of the men, Pietro Barchi, Alberto Terasi and John Fohert were conspicuously meritorious, Maestro de Macchi playing with superb spirit.

Previous to this entertainment a noon breakfast was given in the Myrtle Room of the Waldorf-Astoria hotel by Susan Hawley Davis, in honor of the visiting N. F. M. C. delegates. The speakers at the breakfast were Dr. Walter Damsch and Leonard Lieblich.

Archibald Sessions Gives Choral Concerts

The Men's Choral Club of South Manchester, Conn., recently gave a concert under the direction of Archibald Sessions. The soloists were Adelaide de Luca, contralto, and Nicolai Berezowski, violinist. This chorus has already commended itself to the music loving public by the excellence of its interpretations, and added at this concert to its enviable reputation. The program included a variety of works both classic and modern, the classics being by Rubinstein, Bohm, MacDowell and Gericke, and the moderns including works by Oley Speaks, O'Hara, and others. The concert was very successful and the excellence of the performance reflects credit upon Mr. Sessions' musicianship.

Mr. Sessions is the organist and choir master at the South Manchester Methodist Church, where, on November 20, he gave the Gloria Domini of T. Tertius Noble. This work is for baritone solo and chorus, and on this occasion the soloist was Robert Gordon, who is an artist of real distinction and whom, it is fair to predict, South Manchester will lose sooner or later. Mr. Sessions and his choir gave the Noble work an excellent performance and added one more to the long list of artistic offerings which have been given in South Manchester since Mr. Sessions went there.

Sittig Trio Announces Interesting Program

The Sittig Trio will give a concert at the Hotel Plaza on December 19 at three o'clock, at which an unusually interesting program is to be played. The beautiful Schubert Trio, op. 100, will be the opening number, and for the close two pieces will be played by the trio—the Waltz of Negro Dolls by Wilson and a Hornpipe by Bridge. Between the two, Miss Sittig will play a Chaconne by Vitali for violin, and Mr. Sittig Junior will play a Larghetto for cello by Mozart. Henry Ramsey, baritone, will be the assisting artist.

Dunning Master Classes in Texas

Carre Louise Dunning, founder of the Dunning System, is holding a series of master classes in Dallas, Tex., of which city Myrtle McKay, national president of Dunning teachers, is a resident.

Where They Are To Be

As Announced

BACHAUS, WILHELM
Jan. 13, Vienna
Jan. 21, Vienna
Jan. 28, Vienna
Feb. 6, Fiume
Feb. 9, Turin

BAUER, HAROLD
Feb. 7, Saginaw, Mich.

BENJAMIN BRUCE
Jan. 18, Utica, N. Y.
Jan. 24, Detroit, Mich.

BLOCH, ALEXANDER AND BLANCHE
Jan. 27, New Haven, Conn.
Feb. 24, New Haven, Conn.

BONELLI, RICHARD
Jan. 10, Kansas City, Mo.

CHALIAPIN, FEDOR
Feb. 23, Ann Arbor, Mich.

CHEMET, RENEE
Jan. 16, Tulsa, Okla.

CLAUSSEN, JULIA
Mar. 6, Birmingham, Ala.

CRAIG, MARY
Feb. 7, Paterson, N. J.

DE HORVATH, CECILE
Feb. 25, Boston, Mass.

DE GOGORZA, EMILIO
Feb. 2, Rochester, N. Y.
Feb. 9, Rochester, N. Y.

DEL CAMPO, SOFIA
Dec. 20, Washington, D. C.

DE NAULT, JOANNE
Jan. 2, Binghamton, N. Y.
Feb. 3, Hollidaysburg, Pa.
Feb. 8, Portland, Me.

DOE, DORIS
Dec. 21, Chicago, Ill.
Dec. 28, Chicago, Ill.
Jan. 1, Chicago, Ill.
Jan. 2, Winnetka, Ill.
EASTON, FLORENCE
Feb. 2, Rochester, N. Y.

ELLERMAN, AMY
Jan. 19, Elmira, N. Y.
Feb. 5, Lawrenceville, N. J.

ELSHUCO TRIO
Mar. 14, Tulsa, Okla.

ELWIN, ROBERT
Dec. 28, Waterbury, Conn.
Jan. 11, Albany, N. Y.

ECHANIZ, JOSE
Jan. 22, Dixon, Ill.
Jan. 24, Keokuk, Ia.

GALLI-CURCI, AMELITA
Mar. 5, Tulsa, Okla.

GIANNINI, DUSOLINA
Jan. 5, Rochester, N. Y.
Feb. 23, Hamburg, Germany

GOLDSAND, ROBERT
Feb. 7, Paterson, N. J.

GRAINGER, PERCY
Jan. 2, Quincy, Ill.

HART HOUSE STRING QUARTET
Dec. 19, Santa Barbara, Cal.

Dec. 20, Hollywood, Cal.
Dec. 22, Hollywood, Cal.
Dec. 23, Los Angeles, Cal.
Dec. 27, Denver, Colo.
Jan. 12, Toronto, Canada
Jan. 13, Montreal, Canada
Jan. 15, Boston, Mass.

HEIFETZ, JASCHA
Jan. 1, Rochester, N. Y.

HESS, MYRA
Feb. 13, Ann Arbor, Mich.

HOROWITZ, VLADIMIR
Mar. 20, Richmond, Va.

HOSS, WENDALL
Jan. 15, Chicago, Ill.

JOHNSON, EDWARD
Jan. 4, Utica, N. Y.

JOSETTI, DYLA
Dec. 20, Washington, D. C.

KIPNIS, ALEXANDER
Dec. 29, 30, Cleveland, Ohio

KOCHANSKI, PAUL
Jan. 13, Ann Arbor, Mich.

LAUBENTHAL, RUDOLF
Jan. 5, Rochester, N. Y.

LENOX STRING QUARTET
Jan. 10, Hartford, Conn.
Feb. 28, Lewisburg, W. Va.

LESLIE, GRACE
Dec. 29, Scranton, Pa.
Jan. 22, St. Louis, Mo.

LEWIS, MARY
Feb. 20, Boston, Mass.

LEVITZKI, MISCHA
Jan. 3, Milan, Italy
Feb. 19, Amsterdam, Holland

LONDON STRING QUARTET
Feb. 14, Trenton, N. J.

MAIER AND PATTISON
Dec. 19, Tulsa, Okla.
Dec. 29, Chicago, Ill.
Jan. 9-16, Kansas City, Mo.
Jan. 23, Milwaukee, Wis.
Feb. 3, Springfield, Ill.
Feb. 6, Muskegon, Mich.
Feb. 13, Birmingham, Ala.
Feb. 16, Evansville, Ind.
Feb. 20, Pittsburgh, Pa.
Feb. 24, Columbus, Ohio
Feb. 27, Baltimore, Md.
Feb. 28, Philadelphia, Pa.

MARIANNE KNEISEL STRING QUARTET
Feb. 17, North Manchester, Ind.
Feb. 16, Huntington, Ind.

MELIUS, LUELLA
Jan. 3, Milwaukee, Wisc.
Jan. 6, Joplin, Mo.
Jan. 12, Portland, Ore.
Jan. 21, Washington, D. C.
Feb. 20, Louisville, Ky.
Mar. 27, Akron, Ohio

MIDDLETON, ARTHUR
Dec. 27, Detroit, Mich.

MILLER, MARIE
Feb. 24, Hamilton, N. Y.

MONTANA, MARIE
Dec. 1, 2, Cleveland, Ohio

MORGANA, NINA
Dec. 29, Johnston, Pa.

MORTIMER, MYRA
Jan. 19-20, Los Angeles, Cal.
Feb. 5, Cincinnati, Ohio
Feb. 15, Boston, Mass.
Feb. 15, Bridgeport, Conn.

MUNZ, MIECZYSLAW
Jan. 22, Lexington, Ky.
Jan. 29, St. Louis, Mo.
Jan. 30, Oskaloosa, Iowa
Jan. 31, Baldwin, Kans.
Feb. 7, Paterson, N. J.
Feb. 14-15, Toronto, Can.
Mar. 4, Dayton, Ohio
Mar. 16, Somerville, N. J.

NADWORNEY, DEVORA
March 6, Washington, D. C.

NIEMACK, ILSE
Nov. 28, Dayton, Ohio

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Dec. 15, Washington, D. C.
Jan. 18-31, incl., Palm Beach, Fla.

Feb. 9, Owensboro, Ky.
Feb. 10, Murray, Ky.
Feb. 13, Ashland, Ky.
Feb. 15, Bluefield, W. Va.
Feb. 17, Westfield, N. J.
Feb. 23, Peoria, Ill.
Feb. 24, Racine, Wis.
Feb. 25, Lake Forest, Ill.
Feb. 26, Dixon, Ill.
Feb. 27, Aurora, Ill.
Feb. 28, Keokuk, Iowa
Mar. 2, Rochester, Minn.

N. Y. SYMPHONY ORCHES-TRA
Feb. 1, Ann Arbor, Mich.

ONEGIN, SIGRID
Feb. 9, Richmond, Va.

PADEREWSKI, IGNACE
Jan. 23, Richmond, Va.

PETERSON, MAY
Jan. 9, Texas

PONSELLE, ROSA
Apr. 2, Richmond, Va.

RABINOVITCH, CLARA
Feb. 23, St. Charles, Mo.

RAYMOND, GEORGE PERKINS
Feb. 24, Hamilton, N. Y.

ROMA, LISA
Dec. 22, Philadelphia, Pa.
Apr. 12, Philadelphia, Pa.

ROSENTHAL, MORIZ
Feb. 2, Rochester, N. Y.

SAMUEL, HAROLD
Jan. 4-5, Cleveland, Ohio
Jan. 12, Montreal, Can.

SAMPAIX, LEON
Mar. 4, Boston, Mass.

SIMMONS, BRUCE
Feb. 11, Lakeville, Conn.
Feb. 21, Newport, R. I.

SMITH, ETHELYNDE
Jan. 7, Radford, Va.
Jan. 11, Leavenworth, Kan.
Jan. 16, LaGrande, Ore.
Jan. 19, Seattle, Wash.
Jan. 25, McMinnville, Ore.
Jan. 31, Palo Alto, Cal.
Mar. 12, Pueblo, Cal.

ST. OLAF LUTHERAN CHOIR
Jan. 26, Ann Arbor, Mich.

SUNDELIUS, MARIE
Jan. 17, Montevideo, Ala.

SWAIN, EDWIN
Feb. 8, Providence, R. I.
Mar. 27, Atlantic City, N. J.

SZIGETI, JOSEPH
Feb. 9, Rochester, N. Y.

TALLEY, MARION
Dec. 18, Brockton, Mass.

VREELAND, JEANNETTE
Apr. 12, Minneapolis, Minn.
Apr. 13, St. Paul, Minn.

WERRENATH, REINALD
Jan. 1, Buffalo, N. Y.
Jan. 17, Geneseo, N. Y.
Mar. 27, Richmond, Va.

WEISBORD, MISCHIA
Jan. 10, New Rochelle, Conn.
Feb. 6, Chambersburg, Pa.
Feb. 13, Newburgh, N. Y.

climbing to the front rank of American contraltos. Miss Doe is soloist at the Second Church of the Christ Scientist and also regular contralto soloist during the weekly presentations of the Philco Hour over Station WJZ and chain of other stations.

Jeanne Gordon Scores as Carmen

Jeanne Gordon returned from Paris on November 22 and on December 6 sang Carmen with the Washington National Opera Company. Her portrayal of the role was excellent and she won a great success with the audience that included many of the Capital City's social and diplomatic set. In appearance Miss Gordon was beautifully alluring and vocally all that could be desired. In fact, Miss Gordon has never sung better and it is not surprising that she has a contract to go back to Paris later in the season to sing in opera.

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Rolla Alford, baritone and teacher of the Yeatman Griffith principle of voice production, is having one of the busiest of seasons. He is director of the Haydn-Handel Society and of the music of the First Baptist Church of Long Beach. On December 1 Mr. Alford was engaged for the Alfanes opera, Resurrection, given by the Long Beach Opera Reading Club, and on December 5 for the Hollywood Opera Reading Club.

On December 20 he will be soloist in the Messiah to be given by the Ebell Club. In January Mr. Alford, accompanied by his wife, is engaged for a song recital for the Woman's Club at Glendora, Cal.

Mr. Alford attended the Yeatman Griffith master classes on the Pacific Coast and came to New York for two seasons of work with this maestro.

Doris Doe Climbing Steadily

Since she signed up with the Judson management Doris Doe has been very busy with concert and oratorial dates and has been winning everywhere her usual success. She is rapidly

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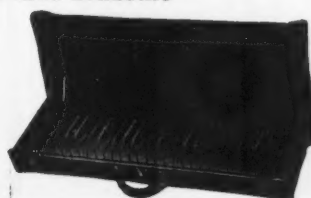
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NEIDLINGER ENSEMBLE RECITAL

William Neidlinger, organist, and Mrs. Neidlinger, pianist, collaborated in a recital of works for piano and organ at St. Michael's P. E. Church, a good sized audience listening to an interesting program. They played Handel's first concerto with excellent balance and clearness. Widor's theme and variations and Saint-Saëns' fantasia and fugue were done with grace and effective climax, while the broad melody of Bizet's intermezzo and the minuet were likewise splendid. An imposing finale was by Saint-Saëns, and this was a truly delightful performance. The large, dignified auditorium, the attentive listeners and the formal Episcopal vestments of the performers, all this made the evening notable; the performance took less than one hour. Mr. Neidlinger is a Fellow of the American Guild of Organists, organist and musical director for twenty-six years of Saint Michael's, and chairman of the department of music, Evander Childs High School, while Mrs. Neidlinger directs the thirty-five young girls forming the Saint Cecilia Choir of the church.

662ND CONCERT OF THE N. Y. SCHOOL OF M. AND A.

Ralfe Leech Sterner, director of the New York School of Music and Arts, said the 662nd pupils' concert, held at the roomy headquarters, was undoubtedly one of the best ever given. Piano, violin, voice, organ and ensemble numbers made up a program of fourteen interesting items. Nancy Tamburo opened with a fine organ march, Margaret Noonan following with lovely singing of Ardit's *Se Saran Rose*. Flora Gross was good in Mendelssohn's *Spinning Song*,

while Wilbur Lindsey sang *Salve Dimora* with splendid style and a powerful high C. Alfred Di Rocco played a Beethoven sonata excerpt well, and the duet from *Norma*, sung by Catherine Muldoon and Catharine Taylor, was beautifully done. The best playing to date by Violet Kahn was that of the *Ballade* and *Polonaise*, and especially beautiful singing was Dorothy Heyden's in the *Doll Song*. Mendelssohn's G minor concerto, slow movement, was well played by Flora Gross, her sister Juliet supplying good second piano accompaniment. The powerful tones and expression of Janice Brown were admired (*La Forge's Hills*), and Douia Rutenberg did some excellent piano playing in the *Bach-Busoni Toccata* and *Fugue*. Helen Mohaupt and Inez Toledano played a violin duet with unity and expression, and Rocco Carcione's robust tenor was effective in the *Pagliacci* aria. A brilliant close was the overture to *Martha*, for two pianos, played by Flora and Juliet Gross, Evelyn Cheroff and Alfred Di Rocco, and Alice Davis furnished splendid accompaniments. Despite the heavy rain-storm every seat was taken, the audience displaying unusual interest in these school concerts; a Special Concert is planned for December 15.

BORIS LEVENSON'S TEA PARTY

A "little tea party" given by Boris Levenson, November 13, brought together many prominent musical personalities. Compositions of Mr. Levenson consisted of Russian songs sung by Ilava Krassavina, and violin pieces played by Harry Tratvin and Nicos Cambouravis. Andre Irsay, pianist, played his own *Memories of Poland*. Among the many guests were Isabelle Vengeroff, Michael Press, Mr. and Mrs. Leo Berdichevsky, Mr. and Mrs. Jascha Fishberg, Mr. and Mrs. Vladimir Graffman, Mr. and Mrs. Alexander Zeitlin, Dr. and Mrs. H. H. Firestone, Mr. and Mrs. Robert Firestone, Mr. and Mrs. H. Brande, Mr. and Mrs. H. Broun-dorf, Andre Irsay, Mrs. and Miss Gordon, Mr. and Mrs. Trishnit, Mr. and Mrs. Weltz.

MRS. BRUCE S. KEATOR'S CHURCH MUSIC UNUSUAL

St. Andrew's Methodist Episcopal Church music is unusual in the originality and effectiveness of programs presented under Mrs. Bruce S. Keator, organist and musical director. Armistice Sunday had on it appropriate songs by O'Hara, Ivor Novello, Fay Foster and Ward Stephens; solo singers, male quartets, and hymns formed the musical program.

DOROTHY KEMPE AN EXCELLENT CELLIST

Following considerable experience as cellist at concerts in Cincinnati, Detroit, Spartanburg and Charleston, Dorothy Kempe is now in New York. She has been engaged as soloist for the Greene Avenue Baptist Church (Brooklyn) on Christmas Sunday.

CLARA E. THOMS' NEW SONG

The Spirit of St. Louis, a new song by Clara E. Thoms, has been sung as well as broadcast in St. Louis and elsewhere. Mrs. Thoms' vocal pupil, Jessie Mary Kulage, won the South Side Club scholarship, and a benefit concert was given on December 3 for Theodora Boe, another pupil.

Cornelissen and the Buffalo Symphony Orchestra

Arnold Cornelissen is taking a most active part in the musical life of Buffalo, N. Y. For several seasons he has been conducting the Buffalo Symphony Orchestra there, and with ever increasing success. This year a prominent musician will appear as soloist at each of the orchestra's concerts. Felix Salmond (cellist), at the opening concert, December 12, Esther Dale (soprano) and Earle Laros (pianist) are among those scheduled to appear.

The concerts have been, in seasons past, as well as this year, warmly received by the entire city. Not only are

many public spirited citizens giving it financial backing, but the mayor and the city council are aiding in its maintenance.

Burnerdene Mason Gives Recital

On November 30, at Wallace Hall, Newark, N. J., Burnerdene Mason, dramatic contralto and artist pupil of Wilson Lamb, gave an interesting and artistic program which was heard by a good-sized audience. Her first group comprised compositions by Meyerbeer and Tschai-kowsky; they were excellently sung and produced an encore, to which Miss Mason graciously responded with the *Fairy Piper*. She continued with an aria from *Il Trovatore* and two French songs by Saint-Saëns; a negro spiritual group and two other compositions concluded the program.

Excellent use of her vocal equipment was manifested throughout, and showed most pronounced improvement on the part of the singer in the past few years. Her interpretations were artistic, and an additional word of praise is due her for the manner in which she handles her coloratura work, considering the fact that she is a dramatic contralto. Cora Wyn Alexander at the piano always plays delightful accompaniments.

The Hughes' Growing Popularity

The fame of Edwin and Jewell Bethany Hughes is spreading rapidly. The audience that turned out to hear these two-piano recitalists play at Town Hall recently was as enthusiastic as it was large, and critics on the New York papers, had only praise for them. The *Evening World* wrote: "A sureness and poise in ensemble playing, due to long association in the art, characterized the two-piano recital of Edwin and Jewell Bethany Hughes. A striking similarity of touch and tone lent unity of effect to all their work, which, moreover, boasted rhythmic charm and cleanness of attack." The American said that the players "gave a well-tempered and finely finished delivery of an unconventional program. Theirs is coupled pianism of high degree." The *Sun* remarked on the size of the audience and wrote of the performance as "marked by technical clarity and unanimity of ensemble. These two artists succeed in finding many compositions seldom, if ever, played here." The *Tribune* found the recital "extremely well attended by admirers of these two excellent musicians."

Fritz Busch Considers In a Withered Garden

Fritz Busch is considering for performance Elliott Schenck's tone poem, *In a Withered Garden*, by the New York Symphony Orchestra. The conductor is studying the score and remarked that he found it "very interesting."

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Carreno, Teresa
D'Albert, Eug.
Danziger, Laura
Debussy, Cl.
Dohnanyi, E. v.
Elvyn, Myrtle
Gabrilowitch, Ossip
Gans, Rudolf
Gershwin, George
Glazunov, A.
Grieg, Edvard
Hofmann, Josef
Humperdinck, Prof. Engelbert
Lamond, Frederic
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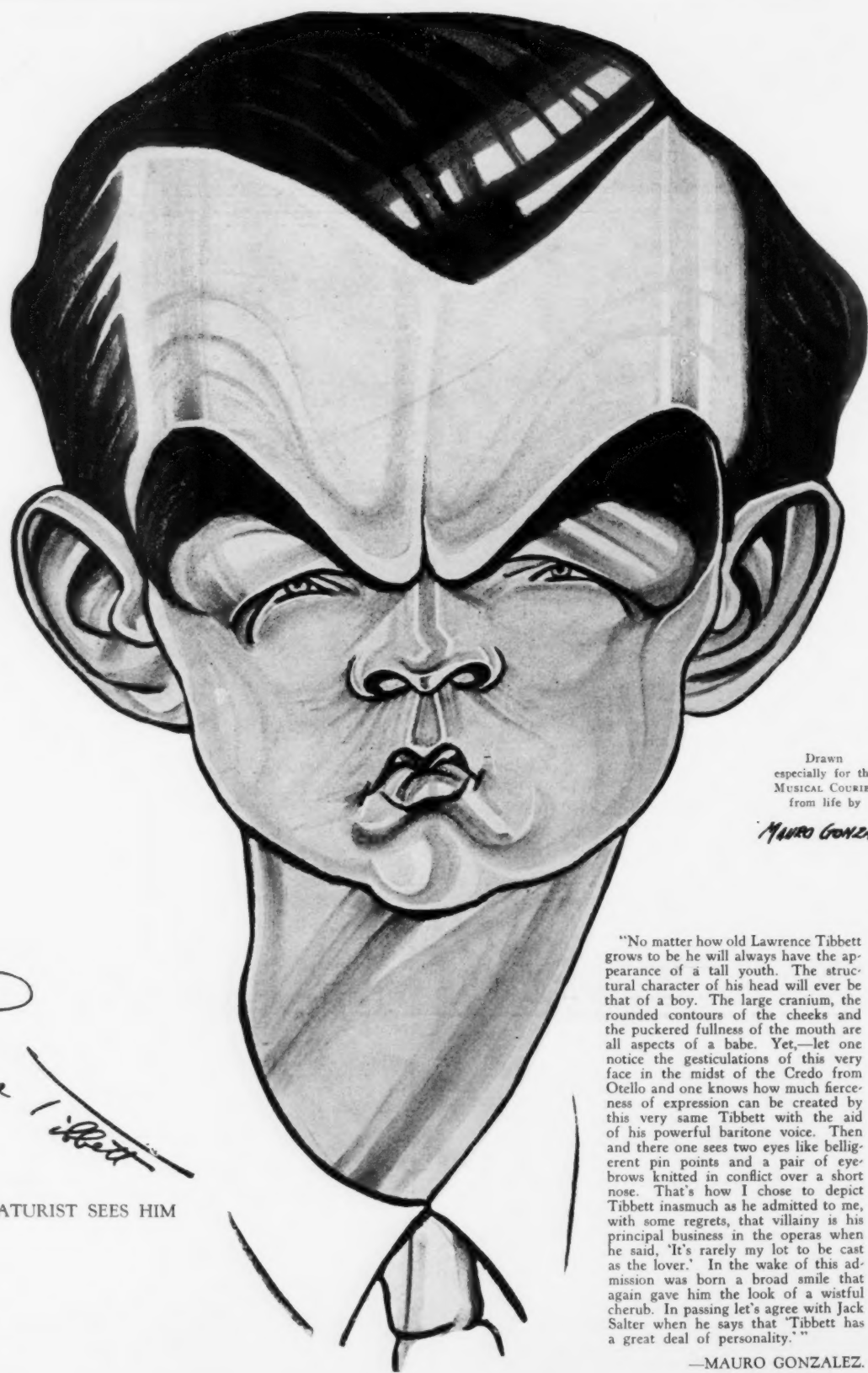
THE AUTOPIANO COMPANY

629 West 50th Street

New York

MUSICAL COURIER

Weekly Review OF THE *World's Music*



Drawn
especially for the
MUSICAL COURIER
from life by

MAURO GONZALEZ

"No matter how old Lawrence Tibbett grows to be he will always have the appearance of a tall youth. The structural character of his head will ever be that of a boy. The large cranium, the rounded contours of the cheeks and the puckered fullness of the mouth are all aspects of a babe. Yet,—let one notice the gesticulations of this very face in the midst of the Credo from Otello and one knows how much fierceness of expression can be created by this very same Tibbett with the aid of his powerful baritone voice. Then and there one sees two eyes like belligerent pin points and a pair of eyebrows knitted in conflict over a short nose. That's how I chose to depict Tibbett inasmuch as he admitted to me, with some regrets, that villainy is his principal business in the operas when he said, 'It's rarely my lot to be cast as the lover.' In the wake of this admission was born a broad smile that again gave him the look of a wistful cherub. In passing let's agree with Jack Salter when he says that 'Tibbett has a great deal of personality.'"

—MAURO GONZALEZ.

AS THE CARICATURIST SEES HIM

